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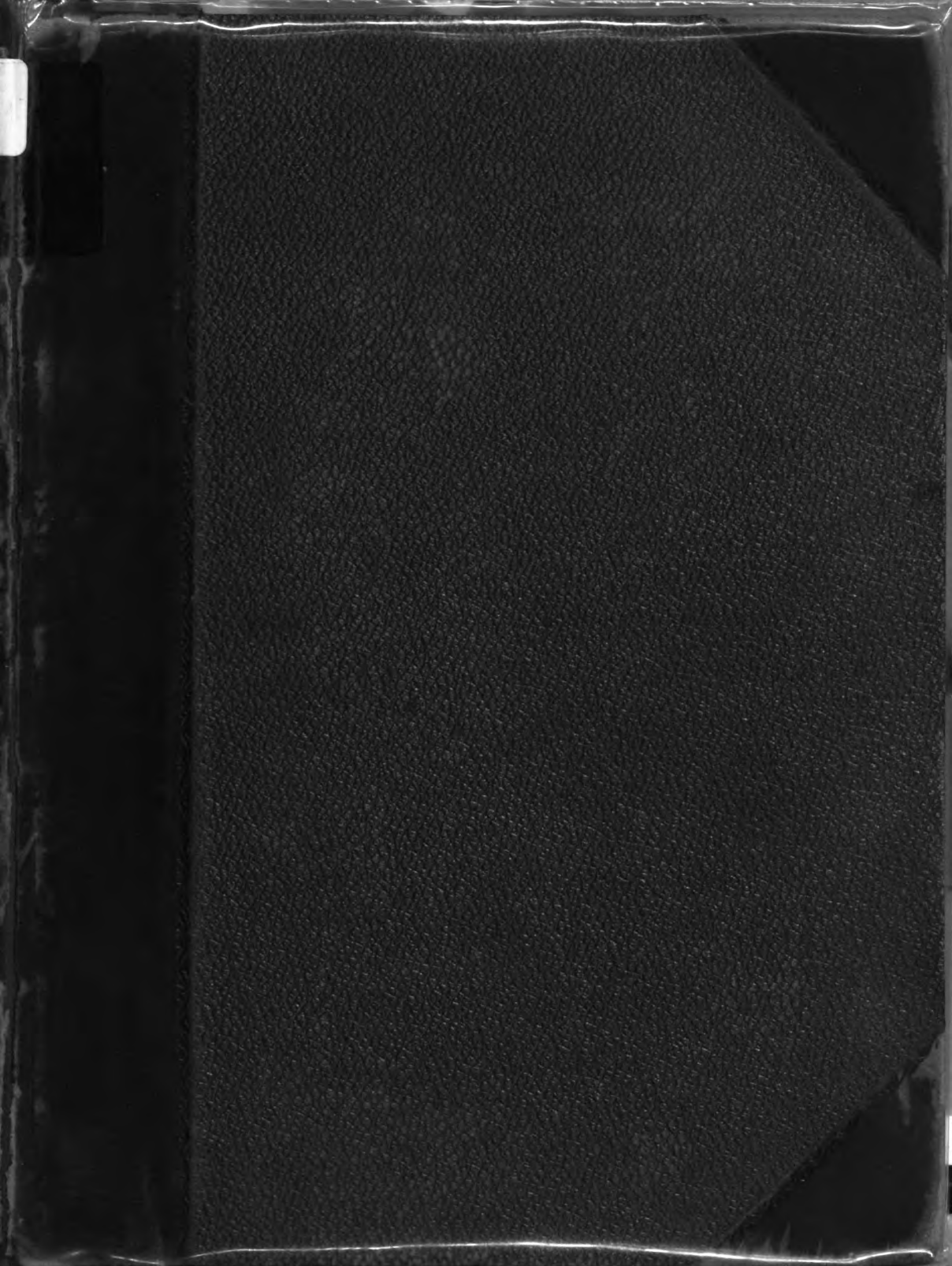
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JOURNAL OF HOME CULTURE.

VOL. III.

JANUARY TO DECEMBER 1882.

LONDON: WILLIAM REEVES, 185, FLEET STREET.

Price, in cloth, 8s. 6d.

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For the Art World, and for the cultivated Household.

The Artist

AND

JOURNAL OF HOME CULTURE.

MONTHLY, 6d.

1 JANUARY, 1882.

Vol. III., No. 25.

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Lectures and Speeches.

The Duke of Albany.



AMONGST the speakers upon art and culture whom we report this month are the Dukes of Edinburgh and Albany, who visited Manchester on the 12th December, and delivered addresses at the Athenæum in furtherance of the National Training School for Music at South Kensington, or, it would seem, a similar institute with another name. The younger of the two princes, the DUKE OF ALBANY, spoke first. In the course of his address he said he might justly characterise music as a refining and elevating influence in common life, one of the best bonds of the family circle, and one of the keenest, purest, most delightful of pleasures. It cannot be denied said the royal speaker, in continuation of his address, that in one sense there is already more music in England than in any other country. "The most eminent artists of the continent are to be heard here, and, indeed, do not consider their career complete until they have been here. The best, the newest, the most advanced music of the continental schools is performed here often before it is published. The number of public concerts in London during the season is astonishing. It far exceeds those of any foreign metropolis, and is on the increase every year. How is it, then, that while such an abundance of music is brought to us, and made for us, and consumed by us, we often hear it said from the other side of the Channel that England is not a musical nation? In the first place, we cannot shut our eyes to the fact that the great artists whom England so delights to hear and so liberally rewards are with a very few brilliant exceptions foreigners (cheers), also that the bulk of the music which forms the programme of the grand concerts is foreign, and when any musical curiosity is felt in musical circles is it not to hear the new work of some foreign composer or masterly interpretation of some great foreign composer? If we are a musical nation why do we draw our supply of music so largely from abroad? There is an-

other fact which I would mention, and which seems to point in the same direction—the over-concentration, the want of diffusion of music in England. Is it not true that even immense hives of population like Leeds, Bradford, Glasgow, Birmingham, wealthy pleasure towns like Brighton, opulent and crowded places like Cheltenham, or Leamington, have no resident orchestra, but are obliged to depend on the overworked musicians of London and Manchester? The result of this is, that instead of music forming a regular steady part of life it comes in fits and starts. Then as to individuals. A fact which cannot fail to strike a foreigner visiting England is the ignorance of music, or rather the absolute indifference to it on the part of men of the greatest intellect, culture, and position. No doubt there are brilliant exceptions, but they are exceptions (cheers). It is too much a rule in England that a poet, a statesman, a theologian, a great national philosopher, shall not only know nothing of music, but shall take no interest in it; shall dismiss it altogether from his mind as a thing entirely apart from himself—a matter of no interest or moment, a curious sort of phenomenal pleasure which, perhaps, he puts on the same level as dancing, and willingly abandons to ladies or idle people as beneath the notice of an occupied or intellectual man."

For a better state of things in this country it was not capacity but opportunity that was wanting. The Prince proceeded to a review of the past of English music, as showing this fact. He recited the early practice of music in English society. Then the Civil War, the great revolution of the seventeenth century, the development of commerce, and other external events of the eighteenth century, threw the culture and energy of the country into other channels than art, and especially than music, and gradually led to its importation, and its dissociation from the ordinary daily pleasures of life. This first showed itself in Handel's residence here, and the establishment of the Italian opera by the nobility and gentry of 1715. Still the stream of English music ran on underground, often in no weak or turbid current:—

First, there were the cathedrals, which always kept up the knowledge and tradition of the old church music, and supplied fresh compositions (cheers). There were also the English ballad operas to a truly surprising extent, not learned, not refined, often wanting in taste, but always melodious and spirited. Then there was the great school of glee writers who flourished from about 1750 and onwards, and produced prodigious quantities of music in a form and style peculiarly English. Thus we see that the succession has never failed. The torch of English music has always been handed on, and no one who looks at what has been happening in England in this connection during the past twenty-five or thirty years can doubt that, if properly tended and fed, this sacred flame may yet burn even more brightly and with a more radiating, beneficent, and melting heat than ever before (loud cheers).

The Duke of Edinburgh.

Following his brother, the DUKE OF EDINBURGH dwelt upon the expense and labour of a musical education, and the building accommodation and apparatus necessary for a good conservatoire. He went on to say:—

Much good and useful work has been done by existing schools throughout the country, but what I look to is an institute having a greater scope, a wider basis, and a more authoritative position, and occupying in effect relatively to music the same position that the Royal Academy occupies in relation to painting (cheers).

Sir Frederick Leighton, P.R.A.

Last month, as in 1879, the President of the Royal Academy delivered an address at the prize distribution. It was a polished essay on the question "What is the relation in which Art stands to Morals and Religion?" As to this there were two opposing views:—

On the one side it is asserted that the first duty of all artistic production is the inculcation of a moral lesson, if not, indeed, of a Christian truth, and that the worth and dignity of a work of art are to be gauged by the degree in which it performs this duty. With this contention connects itself naturally, if not necessarily, this other—that as a man is mirrored in his work, so the noblest work can be and has in fact been produced only by the most pious and God-fearing men. These views have been pushed to strange lengths; some men, carried away by an unrelenting logic working on an ascetic temperament, have been impelled to assert that the application of art to any save a definite religious end is little less than an act of moral depravity; and a great and nobly gifted artist, Friedrich von Overbeck, has not hesitated to declare his opinion that when Raphael painted his famous Galatea in the Farnesina the Lord had abandoned him. A further, and the strangest development of this frame of mind, one with which I have myself, in my youth, come in contact in Germany, is that which sees in the excessive love of colour an almost culpable indulgence of the senses.

In opposition to this doctrine it was maintained, on the other hand, that the function of art, as such, was absolutely unconnected with ethics; and a corollary generally attached to this proposition was that, as artistic production springs from æsthetic and not from ethic impulses within the artist, so the character of that production is independent of his moral attitude and unaffected by it. Neither theory could be accepted unreservedly:—

I ask you rather to believe that, while art is indeed in its own nature wholly independent of morality, and while the loftiest moral purport can add no jot or tittle to the merits of the work of art, as such, there is nevertheless no error deeper or more deadly than to deny that the moral complexion, the ethos, of the artist does in truth tinge every work of his hand, and fashion, in silence but with the certainty of fate, the course and current of his whole career. (Cheers.)

Sir Frederick reviewed the history of painting to show that the theory of the excellence of art depending upon piety was untenable. For instance, the evolution of art in Italy, an evolution singularly organic and continuous, bore no ratio, unless it might be an inverse ratio, to the religious life and development in the midst of which it ran its course. Nor was its decadence either a result of, or coincident with the decay of piety. The theory that it was the duty of art to teach religion and morality, the President went on to say, involved among other consequences, one in which we might see the *reductio ad absurdum* of the whole theory; it involved the de-thronement of an art of purest emotion, an art divine, if a divine art there were—the art of music:—

What definite moral truth is taught by it, with all its universality? What ethical proposition can it convey? What teaching or exhortation is in its voice? None; absolutely none. Meanwhile we may safely affirm that a doctrine which should lead in its logical application to the exclusion of this art from the first rank among the intellectual agents which raise mankind is tainted with grave fallacies. The language of art is not the appointed vehicle of ethic truths; of these, as of all knowledge as distinct

from emotion, though not necessarily separated from it, the obvious and only fitted vehicle is speech, written or spoken—words, the symbols of ideas. The simplest spoken homily, if sincere in spirit and lofty in tone, will have more direct didactic efficacy than all the works of all the most pious painters and sculptors from Giotto to Michael Angelo, more than the Passion Music of Bach, more than a requiem by Cherubini, more than an oratorio of Handel. It is not, then, it cannot be, the foremost duty of art to seek to embody that which it cannot adequately present, and to enter into a competition in which it is doomed to inevitable defeat.

On the other hand the assertion that artistic production receives colour from the moral temper of the producer was a cardinal truth, the disregard of which might bear fatal fruits in an artist's life:—

Accordingly, the more closely you consider this subject the more clearly will you feel the mischief to us as artists which must infallibly attend a tolerant indulgence within ourselves of certain moral weaknesses and failings to which nature is too often prone. Of these failings some are palpably ignoble and, in the long run, debasing; others are not on the surface so evidently mischievous. Among such as are palpably ignoble I will instance the greed for gain. I believe no evil to be more insidious, none more unerring in its operation than this sordid appetite. Its poisonous taint creeps into the moral system; numbs by degrees all finer sense; dulls all higher vision; is fatal to all lofty effort. No worse snare lies across our path. Another such deadening taint is the vulgar thirst for noisy success, the hankering of vanity for immediate satisfaction; of this the outcome is a deliberate sacrifice of the abiding appreciation of the intelligent for the transitory and noisy clamour of the unintelligent and shallow, with the fatally sure result of a paralysis of the sense of self-respect, a lowering of standard, and, in the end, an impotent disinclination for every sustained and serious effort. Other failings there are of which, as I said, the bearing is not so immediately evident, but of which the dangers are scarcely less. As one instance of these, I will quote the indulgence in a narrow, unsympathizing spirit, a spirit ever awake to carp and to cavil—feeding its self-complacency on the disparagement of others. This spirit stunts and shrivels those who yield to it, and by blinding them more and more to the work and beauty that are in the work which is not their own, deprives them of the priceless stimulus of a noble emulation. (Applause.)

Professor W. B. Richmond.

At the prize distribution last month of the Devises School of Art, PROFESSOR W. B. RICHMOND gave an address, and his sister, Mrs. Buchanan, delivered the prizes. The chief success of the school this year is the gaining of a national scholarship at South Kensington by George Ward, a pupil only 17 years of age. The work of the school generally elicited high commendation from Mr. Richmond of the head master, Mr. W. C. Coles. The Professor gave some noteworthy advice to art students. He said:—

I would advise any young man here who proposes to succeed in his profession never on any plea whatever to be without a pencil and a book. Never omit making a note of any impressive scene in your notebook on any chance whatever; if you see a face which strikes you, draw it; if you see a piece of scenery which impresses you, make a note of it: omit nothing; keep your pencil in your hand, and you will become an artist (cheers). Draw from nature on every possible occasion; draw your friends under any influence; draw them when they are not looking, and draw them with some definite expression. Use your memory;

above all do that: do not think that it is necessary always to have a thing stuck up in front of you, but try to get the impression of it in your mind, and you will find as time goes on that your memory will have acquired such precision that you will be able to compare that which you have been doing from memory, and without the copy before you. I would also recommend that you should model. Buy a pound of beeswax, add oil, and put it into a hot caldron. If you wish to colour it, add vermilion. Mix this up together and you have a material with which you may model almost anything. This plan was used by the early Italian sculptors for either small or middle sized works. My reason for advising you to use wax is on account more especially of those students who have not very much time to spare at once. Wax is not fragile, does not require any wetting like clay, but it may be easily softened at any time by the mere warmth of the hand, so that a person may do a little bit at a time, at his leisure.

Mr. George Aitchison.

In a lecture on colour in architecture at the London Institution last month, Mr. GEORGE AITCHISON, A.R.A., architect, remarked that:—

In interior decoration the one great rule should be that when the eye is half closed their is but a delicate suffusion of the particular coloured tone we wish to predominate; and in any perfect system we want a small portion at least of pure white and of pure black, as a scale by which all other colours and tones may be measured; but that need not prevent us from making any deep recess or portion, that is so cut off as to make itself a separate object, a spot of brilliancy or coloured loveliness. As far as the external decoration of buildings was concerned, he was prepared to admit that greater dignity might be obtained by a light monochrome, than by any other means; and it was obvious that there were great beauty of form and exquisiteness of line were required, colours were apt to draw off the attention from that which was too precious to be lost.

Mr. Val. Prinsep.

Addressing recently the students of the St. Martin's School of Art, London, Mr. VAL. PRINSEP, A.R.A., warned them against mistaking what was merely eccentric for originality:—

"Eccentricity is not genius" is the precept I would impress upon you—nay, I would have it written in letters of gold on the walls of every art school in England, where the students seem more influenced by peculiarity than the Frenchman or German. Lately we have heard much—too much—of the "æsthetic." Æstheticism is in possession of the stage and in the mouths of all. A strange class of weird beings, called in our absurd modern jargon "Æsthetes," may be seen in our streets, clad in sad green and sickly yellows, with long or unkempt hair and shaky legs. Such beings pose for geniuses, deluding themselves into the idea that eccentricity is a mark of genius, or perhaps only deluding others with that great untruth. But what is æstheticism? "The science of the beautiful." Surely a noble thing, and not easily degraded even by the ridicule brought on it by these mountebanks. And genius, too, has little in common with such monkey tricks.

THE DIFFUSION OF ÆSTHETIC TASTE. *Mrs. B. (after visit to Picture Gallery)* "What is a Nocturne, Mr. B.?" *Mr. B. (vaguely)* "A Nocturne is—ahem!—a—a sort of night music, I believe, my dear." *Mrs. B.* "Then you may depend upon it that mysterious black and yellow smudge we couldn't make head or tail of meant the Waits!"—*Punch.*

Exhibitions.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.

There is never to be perceived, in the exhibitions of the Society of Painters in Water Colours, any effort after novelty, any attempt to gratify the taste of that section of the public, which in its craving for excitement, crowds eagerly where anything sensational, anything strange or unaccustomed, is to be seen or heard. Content, rather, steadily to follow the path which they have trodden so many years, and trodden moreover with a success none the less sure and complete because quiet and unobtrusive, the society have in the winter exhibition, which now occupies their gallery in Pall Mall, a collection organized on the old familiar lines containing many a picture by long established favourites, and many more by artists of the rising generation, ready as time goes on to take the place of their veteran brethren.

Among the landscape painters Mr. S. P. Jackson, industrious as ever, exhibits a dozen studies of river and coast scenes, well chosen subjects, marred however by the strange chromolithographic method of execution which this artist seems of late to have developed into a mannerism. The prettily delicate art of Mr. Birket Foster, an old and familiar friend indeed, is represented by more than one work of the type which he has accustomed us to expect from him. His "Falls of the Tummel" is not wanting in vigour, and moreover possesses a pleasant richness and solidity of colour. Another landscape painter of high rank is Mr. Thorne Waite, in whose sketches the full and mellow scheme of colour, the appreciation of atmospheric and light effects, the knowledge displayed of Nature in her many moods, go far to atone for the one fault observable—a tendency to exaggerate the depth of certain tones, and in this way to gain force at the expense of general truth. Mr. J. W. North's large picture is a happy rendering of the glories of the "Season of Mellow Fruitfulness"; and a "Wheatfield" by Mr. Wilmot Pilsbury is too good to be passed by in silence. Mr. Henry Moore and Mr. F. Powell differ widely in their treatment of the sea, and are notwithstanding both faithful realists. Mr. H. M. Marshall hardly paints the sea but his shipping and harbour studies have a pleasant salt savour; and Miss Clara Montalba ranges over so wide a field that it would not be easy to assign her any definite place in the artist ranks. Her "Sirocco Day at Venice" is however an undoubtedly marine picture, and is one of the cleverest and most successful productions in the exhibition. Mr. Brierly also shows a thoroughly characteristic painting.

In quality, if not in quantity, Sir John Gilbert and Mr. Alma Tadema, among the figure painters, are a host in themselves; and Mr. J. D. Watson is but little behind. Mr. Alma Tadema's "Pandora" is however singularly devoid of personal attractions, and in any other hands would have been a very commonplace person indeed. Mr. Marks is hardly seen at his best, albeit his "Welcome" is a pleasant design enough. Mr. H. Wallis has painted a series of illustrations to "The Merchant of Venice" which are all more or less worth examination; and Mr. E. F. Brawnall and Mr. Radford both send agreeable little figure studies. There are several of Mrs. Angell's delightfully painted still life subjects, a clever sketch of a head by Mr. Du Maurier,

and by Mr. Walter Field more of the "Studies for Henley Regatta" the supply of which seems unhappily never to become exhausted.

THE DUDLEY GALLERY.

The fifteenth exhibition of cabinet pictures is quite up to the average. "The Voice of the Deep," Mr. Phil Morris's contribution, a picture of moonlight sea, with two figures, mother and daughter, a sailor's wife and child, looking over the waste of waters, worthily occupies the place of honour at the end of the room. Well drawn, with great movement in the waves, and tender poetic colour, the moon gleam on the water shines to all parts of the gallery. Flower studies are not very numerous, but make up for lack of numbers by excellence in quality, "Zinnias and Fleurs d'Été", by H. Fantin, are as good as anything M. Fantin has done. The bulk of the exhibition, landscape in its various forms, shows increasingly year by year the influence of the French school, "A Lock Keeper's Garden", by Alfred Parsons, an upright landscape, low in tone, has great lack of quality in the painting of the sky. "Haying Time", Mark Fisher, well indicates a breezy day among the meadows. Mr. Hamilton MacCallum's three pictures, the sea, always the sea, and the sea rainbow-tinted, are refreshing pieces of colour to gladden our eyes this dark weather. The boats in No. 317, "On the Look Out for Mackerel", seem however to rest on the surface of the water only, instead of being afloat in it. "A Harvest Eve", G. F. Wetherbee, a small landscape, with figures, is charming in colour, composition, and finish. "After the Storm, Boscawen", by Harry Goodwin, fishing boats running into harbour, with a glorious stormy sunset worthy of the late Samuel Palmer, is not the least noticeable picture in the exhibition. "Spring Time", by D. W. Wynfield, a smoothly painted inane landscape, with no outdoor light about it, covers an amount of space on the line which might easily have been more worthily occupied. The same remark might apply to Nos. 40, 316, and 387, Mr. Joseph Knight's two pictures, a moorland and a cornfield, show how small a subject, when treated with artistic power, is necessary to the production of a pleasing picture. The cornfield, a mere cluster of sheaves in the corner of a piece of land, sharply rising up to the horizon so that the only distance in the picture is the sky, a reaper's bottle and sickle thrown in the foreground, nothing more—but the treatment and exquisite colour are sufficient to render the scene thus cunningly transferred a thing of beauty and a joy forever. Of Frank Walton's landscapes, we prefer "A Babbie of Green Leaves", a spring study on the borders of a wood. Mr. W. F. Yeames's picture "A Venetian Water Carrier", is a small replica of that in the Diploma gallery at Burlington House. Another replica, or original study it may be, is Mr. R. W. Macbeth's, "A Fen Flood", vigorously painted, this work will be seen with interest by all who saw the more important work at the Grosvenor gallery. Of two humorous pictures one, "Don't Care was Hanged", is a solemn conclave of rooks, sitting round one of their brethren strung up as a scarecrow. Does Mr. Dollman by this mean to express his opinion of the uselessness of such a protection to the farmer's crops? The second, "An Autumn Manoeuvre", by F. Barnard, represents a boy detected in the act of robbing an orchard. This subject is repeated by J. Charles, in "You Young Turk"! In conjunction with the group by Signor Focardi now

exhibited by the London Stereoscopic Company, the run upon this subject is a curious coincidence. "Winter Fuel", by Herbert Gandy, is a piece of vigorous colour and good painting: this young artist seems destined to come to the front, "Weary work: Threshing, South Wales", Mr. Percy Macquoid's contribution, will well sustain this clever artist's reputation. "Summer in the Channel", one of Mr. Henry Moore's blue seas, impresses us with the idea that Mr. Moore could paint these works by the dozen. "Footsteps" by Alice Havers, is a pleasing composition of two girls in the meadows, somewhat raw in colour. "Sweet pale Margaret" a good study of a head, is Mr. Val Prinsep's contribution. Unconventional studies of gray sky are Mr. Munn's works, cold in colour but fresh and vigorous.

SOCIETY OF BRITISH ARTISTS.

The winter display of the Society of British Artists, though in some respects an improvement on those of former years, can hardly claim to take a high rank among recently opened exhibitions. It is always at Suffolk-street that we find the development of the latest artistic fancy. The collection there contains year by year an overwhelming number of works painted solely for the market, and in the style that the artist imagines to be for the time being most popular, and most run after by the public. This winter it is by the French school of landscape painting that too many of the contributing artists are evidently biassed; and as a consequence the exhibition is crowded with sketchy canvasses in which exaggeration of effect and excessive trickiness of technique seem to have been the only results aimed at.

It is refreshing to light, among these abounding affectations, upon work so honest as that of Mr. J. E. Grace, whose "Sweet Autumn Time" is a really delightful picture, or upon a technical triumph so complete as H. Caffier's "Gathering Firewood". Among the sea painters the strong hand and marked individuality of Mr. Edwin Ellis are unmistakeable, and some pleasant little studies by Edwin Hayes cannot be left unnoticed. Of portraiture pure and simple there are few examples: a portrait of a child by W. Christian Symons is however one of the best in the exhibition, and has good qualities of colour and composition. "A Windfall" by W. H. Gadsby calls up memories of a well known picture, but into technicalities the resemblance cannot be said to extend. Classic art is, as usual in these galleries, badly represented, "The Broken Pitcher" by A. Ludovici junr. being almost the only example. "The Rehearsal", by Florence Martin, though not classic in subject, has classic qualities, and is no small advance on the work which this lady has previously exhibited. H. T. Schäfer, whose name has hitherto been associated with classic art, has here diverged from his usual course, and shows a clever out-of-door picture "The old Capstan". An exhibition at Suffolk-street in which Mr. Wyke Bayliss was unrepresented would scarcely seem complete. This year there are from his hand two pictures of the usual type, important studies of church interiors, spectacular in treatment, and possessing a certain brilliancy of effect. Of the two the "Interior of Treves Cathedral", in water colour, is much to be preferred. A fine group of dogs by J. S. Noble, and the inevitable kitten by H. H. Coudery, represent the animal paintings; and R. J. Gordon's "Olivia" ranks high among the idealised studies of heads, of which a

considerable number have been placed in the galleries. There are few other pictures that rise sufficiently above the general level to call for special notice.

MESSRS TOOTH'S GALLERY.

The pictures collected by Messrs. Tooth for their exhibition this season are beyond the average in merit. Those most likely to make a lasting impression on the memory perhaps are the life-like studies of French life by L. L'hermitte. One of these, "A Cabaret", the large picture at the end of the room, grimy sons of toil in workaday costume, drinking thin wine, full of unpromising truth, is perhaps too hardly realistic to give unalloyed satisfaction. "The Woodcutter's Home", a smaller picture, is open to none of these objections, and in point of colour shows a decided advance on the artist's previous attempts. "Washing Day", and "Fish Market, Paris", are pleasing works, skilfully composed. Mr. Frank Holl's picture, "Bereaved", is a subject frequently handled by this artist before. The effect of light streaming through a square deeply-sunk casement, and falling on a rough kitchen dresser and table, though very powerfully and well rendered, is one we are becoming tired of: we had the same remark to make on Mr. Holl's picture at this gallery last year. The vein of sadness and gloom so persistently followed is we presume one congenial to the artist. If it were not for these objections we should be inclined to consider "Bereaved" as the picture of the exhibition. "Luigia", by C. Van Haanen, is a good study of a female head, while "The Pearl Stringers" is very similar to the same artist's work in last year's Academy. "Presents to the Ameer", Benjamin Constant, an attendant with two leopards in a leash, apparently in the harem of some eastern potentate, affords an opportunity for the display of gorgeous colouring, bright costumes, and picturesque Saracenic architecture. Possibly if M. Constant were asked to fix the locale of his picture he might experience some difficulty. "The Faience Painter", Edmond van Hove, is a highly finished portrait of an old man at work and surrounded by the implements of his craft, by an artist whose name is new to us. It is a somewhat notable picture, though a little lacking in geniality of colour. "Skiffs going to Sea, Loch Fyne", is a good example of Mr. Hamilton McCallum's rainbow tinted sea and sky, and ruddy figures. S. E. Waller's "Hush", a party of warriors in ambush in a wood, the foe pricking o'er the plain, appears slightly theatrical in composition and feeling, but it is a well painted picture. A pair of graceful maidens by C. E. Perugini, "Pride" and "Humility", will find many admirers. Another graceful maiden, in a corn field, and outlined against a pale primrose sky, is the subject of "A Golden Eve", Mr. P. R. Morris's contribution, graceful alike in form and colour. Small highly finished works, treating Egyptian and Arabic costumes, are the several examples of E. Lemaître, bright, vivid, and full of light. Mr. B. W. Leader is not so successful as usual in "Beredown Valley, Dartmoor", but the picture is worthy of notice as being a little out of the artist's usual style. "Feeding Time", Julien Dupré, is a good farmyard subject. A picture sure to attract attention is the "Lassitude" of J. Bastien Lepage, a tired haymaker leaning on her rake. In an exhibition which includes so many good pictures it is difficult to notice many which would come prominently to the front in an inferior collection. Space

admits but the mention of the following names:—E. Sandrez Perrier, F. Del Campo, Ulysse Butin, C. Delort, B. J. Blommers, R. Gallon, E. Parton, D. A. Artz, E. Frère, J. A. Walker, Th. Ethofer, L. J. Pott, E. Ellis, W. Dendy Sadler, Seymour Lucas, J. Syer, G. Jacquet, J. De Nittis, J. S. Noble, L. Lanckow, Tito Conti, Segui, E. Crofts, A.R.A., and McWhirter, A.R.A.

YORKSHIRE SCENERY.

A collection of water colour sketches by Mr. Sutton Palmer, illustrating the beauties of Yorkshire scenery, is one of the most recent additions to our London exhibitions. To most people these works will probably appear in the light of a revelation—that we should have a man among us, capable of so much, and yet so little known. Sixty three drawings, of fair size, and many of them carried to a point of high finish, as the result of an artist's summer work, is a remarkable achievement: that the drawings should show no traces of haste is still more remarkable. It is difficult to believe the fact that these daintily finished well composed landscapes were all painted in the open; but we are assured that they were. Mr. Palmer's style is no sense monotonous: compare the carefully finished drawing of a winding river valley, "Mowbray Point", its exquisite pearly atmospheric effect and its intricate foliage, with the vigorous sketch No. 7, "An old Bridge, Bishopdale": there is hardly a trace of similarity between them. Some drawings show the influence of David Cox, for example No. 26, "Rolling Moorland near Goathland" and No. 60, "A Cornfield;" while others, in colour at least, suggest De Wint; and some in choice of subject, are curiously like Naftel. One of the most delicate works, an exquisite example of cool greys, is No. 68, "Whitby; Early Morning." Wansleydale, Swaledale, Teesdale, and Eskdale, are all attractively presented to us, Mr. Palmer seeming however most to affect the more placid stretches of the streams, and banks clothed with hanging woods. Rocks and boulders are treated with a loving hand, and no pains spared in showing their beauty of hue and clinging covering of bright mosses and lichens: notice those in the left hand corner of No. 46, "Sombre Autumn, The Ure."

We have omitted to state that these drawings are on view at Messrs. Dowdeswell and Dowdeswells', 133 New Bond-street; and we hasten to add that the exhibition is one of the most interesting it has ever been our lot to visit.

GEORGE MANSON.

The suggestion in Mr. Wedmore's letter to "The Standard" of which we gave the substance in our November issue, under the heading of "New Idols", has borne fruit in an exhibition opened at Messrs. Dowdeswell's in New Bond-street, of works by the late George Manson. For an artist whose life ended at the age of twenty-five, these water colour drawings are really remarkable. Young Manson had a remarkable command of his materials; the drawing "Milking Time", an interior of a stable, with barefooted Scotch lassies and cows, is one which no artist need be ashamed to own, and as the work of a youth of 18, it is probably unique. His range of subject was by no means narrow: compare the graceful child figure in the drawing of "Rhymer's Glen" with the old and grief-laden visage of the woman in "Waiting the Boat" (1873). A distinct advance can be traced in technique, the earlier

drawings showing a liberal use of body colour, while with increased experience the later ones are excellent examples of pure water colour. This is especially noticeable in the drawing last mentioned; the unerring precision of each touch of transparent colour in the old woman's face compels admiration. Perhaps, however, even more noticeable than the advance in technique, is the advance as a colourist: the "Portrait of the Artist", "Sailor Boy", and "Summer Time—A Girl of Sark", have passages of really noble colour. As a proof of Manson's versatility we need only turn to the Edinburgh street views, "The High School Wynd", "The Cowgate", "Old College Wynd", and "Stairs in old Edinburgh": these are daintily, yet broadly painted, and present in the happiest manner some of the picturesque features of the old town. Looking at these admirable street views, we cannot help speculating how Manson would have treated the old world towns of Normandy and Brittany had he lived and chosen to devote himself to that branch of art. The pencil drawings show great knowledge of the power of line, the artist's apprenticeship to the business of wood engraving doubtless helping him in this.

JOSEF ISRAELS.

An exhibition of some of the most important examples of this artist is now open at Messrs. McLean's gallery. The large work "The Shipwrecked Sailor", painted twenty years ago, and which first brought him into fame, is here. A sombre painting of a sad subject, a little group of weatherbeaten fishermen, carrying the dead man home over the low sand hills of a dreary and wind swept shore, his sorrowing widow and children preceding him, this work awes by its powerful impressiveness, and almost forces the spectator to turn away with emotion. A sequel, it might be, to this work, except for being in a warmer scheme of colour, an instance of what we may term the painter's middle manner, is "Watching", a widow and child keeping vigil in a dark room, near the coffin of the husband and father. This said middle manner, comprising the works of ten or twelve years ago, will probably be found most pleasing to ordinary visitors; "The Young Mother", the so-called "Pancake" picture, and "Grace before Meat", which belong to it, being warm and mellow in tone, and without the repeated insistence on greys to which the painter has accustomed us of late years. In the "Grace before Meat", the painting of the daylight streaming through the window upon the table is in every respect equal to De Hooche. Examples of the later manner are not wanting, but the earlier and middle period will probably be found most interesting.

TAPESTRY PAINTINGS.

That the ancient art of tapestry painting which Messrs. Howell and James are labouring to re-establish in England is advancing steadily in popular estimation, and is taking a good position in the aesthetic world, we are enabled to infer from the manner in which it continues to draw recruits in increasing numbers from the ranks of professional artists. The latest convert is none other than Mr. Hubert Herkomer, A.R.A., the versatile artist to whom no branch of art seems to come amiss. In the present exhibition—the second of those annually organised by Messrs. Howell and James—there is from his hand a large decorative painting, a graceful idyllic composition "The Shepherd's Love", which, though as

yet unfinished, is important as it shows how well adapted for original design is the reviving art whose excellences seem hitherto to have been held to exist chiefly in imitation. Mr. Herkomer's work, however, was not entered in competition for any of the numerous prizes which are offered for the encouragement of both amateurs and professionals exhibiting in the gallery.

The chief prizes for amateurs, the two "Princess Mary" gold badges, given by Princess Mary of Teck, were awarded, one to Miss Helen Jackson for the best original painting in the exhibition, and the other to Mrs. Henry McDowell for the best painted copy of a piece of old tapestry. The work of both these ladies is so far above the average of the other amateur productions that to put them in this way at the head of the list of awards must have been for the judges a task both easy and pleasant. Miss Mayo took the Judges' Prize with a set of nicely coloured panels for a screen, and Miss Keller the Founder's Prize. The sum of five guineas presented by the proprietors of the "Queen" newspaper for lady amateurs, was given to a piano back painted by Miss Turck; the Silver Badge open only to past and present pupils in Messrs. Howell and James's art studios was awarded to Miss Samuda, and the bronze medal to Miss A. M. Reid. The special medal for foreign lady amateurs was taken by Mme. La Comtesse de Brémont, to whom a word of special commendation is due for the technical excellence of the painting she exhibits. Miss Fagel D'Argent, Miss K. Clarke, Mrs. McDowell, Mrs. Danyell, Mme. D'Alby Galli, and Mme. Mazerolle, among the amateurs, were also very highly commended.

In the professional class a second sum of five guineas given by the proprietors of the "Queen" was taken by Miss Chettle, and the Judges' Prize by Miss Fripp with some copies of old Florentine tapestries. Three conventional panels, and a satisfactory figure composition, gained for Mr. H. Rylands the gold medal for professionals; and M. Han and M. Doerr received respectively the silver and bronze medals for foreign professionals. The professionals very highly commended were Miss F. Lewis, Miss Armstrong, M. Leroux, Mr. J. S. Doulevy, Miss Von Weber, Miss A. Carter, Miss A. A. Bird, and M. Trinocq. A good show of designs was made; Mr. E. Page Turner receiving the silver medal for a design for a tapestry painting and Miss Pocock and Miss West each a bronze medal for panel designs. The exhibition on the whole shows no little advance on that of last year, and gives considerable promise for the future.

The recent Fine Art Exhibition in Leeds is reported a serious financial failure.

The exhibition of the Society of Painter-Etchers for 1882 will be held in London, and will open on the 1st and close on the 30th of April next. All forms of engraving on metal, whether by the graver, the etching-point, by mezzotint or aquatint, or by whatever other process the artist may choose as a means of original expression, are understood to be included in the term "Painter Etching," and eligible for exhibition; whether the artist be a Fellow of the Society or not.

One of the most striking features of the exhibition of pictures at Liverpool (a correspondent says) is the fact that the hanging committee have skyed to the utmost limit more than seven-eighths of the small pictures accepted, and it is no exaggeration to say that the smaller the work the higher you have to look for it. Surely it

would have been better to have rejected these works rather than have planted a row entirely round the rooms upon the topmost frames, thus keeping them from all chance of selling until the exhibition closes.

The Studio.

The reopening, after restoration, of the chapel of St. Francis, inside St. John's Roman Catholic church, Islington, gives occasion for a review of the history of Mr. Armitage's fresco work in the church and chapel. The first fresco for the chapel, which represents the institution of the Order of St. Francis, was completed in 1859. The work was executed strictly according to the rules for buon fresco. The simplest earths were used by the painter, but he avoided terra verde, warned by his previous experience in connexion with the fresco paintings at Westminster. Nevertheless, says the *Academy* :—

Owing to the employment of lime as a pigment for the flesh—the same which had been supplied by Government for the Westminster frescoes—the picture became, after some time, very much damaged by the influence of damp and by exposure to gas, so that its complete decay was imminent. In 1861 Mr. Armitage undertook to decorate in fresco the apse of the same church. Having misgivings about the materials used at Westminster, he now obtained sand and lime from elsewhere, and also avoided altogether the use of the latter material in the painting of the flesh parts. The result has proved very satisfactory, for while the St. Francis fresco has fallen into such a deplorable state that an entire restoration was necessary, the condition of the frescoes in the apse remains nearly unaltered, with the exception of the large figure of Christ, which had been injured by a crack in the wall.

Mr. FORD MADOX-BROWN is now at work upon the fourth panel in the Great Hall of the Manchester Town Hall. For the first of these pictures the artist prepared a full-sized cartoon, in which everything except the scheme of colour was faithfully set down. Finding however that he can work more from models direct on the wall he has departed somewhat from this mode of procedure and is now working on the wall without the intermediation of so large a cartoon. The subject is one which connects the rise of the great textile industries with the mediæval history of Manchester. The artist shows Queen Philippa, of Hainault, with her ladies, riding down the streets of the town in which have been settled a number of her Flemish weavers, the products of whose looms are being shown for the admiration of Royalty. The connection between the mother of John of Gaunt, Duke Palatine of Lancashire and prosperity of Manchester, may easily be imagined. This scene is one which will lend itself happily to the picturesque and symbolic treatment so markedly characteristic of the work of Mr. Ford Madox-Brown.

Mr. W. P. FRITH, R.A., is painting a picture to represent "The Private View" at the Royal Academy. It will contain portrait figures of representative men who might presumably be present; leading men in literature, art, politics, music, and so on. Sitzings have already been given by Messrs. Gladstone, Trollope, Browning, Millais, Stacy Marks, and Oscar Wilde; by the Archbishop of York, and Lady Lonsdale. The artist hopes to introduce Sir Julius Benedict, Sir Henry Thompson, Mr. Henry Irving, Professor Owen, and a number of ladies well known in London society.

Mr. JOHN ABSOLON has had on view at Gloucester Crescent, Regent's Park, a picture illustrating a passage in the "Vicar of Wakefield"; "I gave them a shilling each

to have their fortunes told." This has been painted for the National Gallery of Sydney. The principal figure is Olivia, who sits at the open window with one hand in the gipsy's and the other pointing to herself, smiling, as much as to say "I am to be the squire's lady." The gipsy, in her old cloak and dark ragged chintz dress, is in the foreground; Sophia is looking on, waiting for her turn; the two boys are looking through the window and laughing behind the gipsy's back; the vicar and Moses are dimly seen through the lattice, going to their work: In the background is corn partly cut, and the village church. The size is 4 ft. by 3.

Mr. HARRY HEMS has a commission to carve doors for the western entrance of St. Andrew's church, Fort William, designed by Mr. A. Ross, of which it is said that they will be by far the finest doors in the kingdom.

Mr. C. B. BIRCH, A.R.A., has been commissioned to execute the statue of the late Earl of Beaconsfield to be erected in front of St. George's Hall, Liverpool.

A state portrait of the Queen, by Mr. SANT, R.A., Painter in Ordinary to Her Majesty, has been sent by the government as a present to the Mikado of Japan.

Mr. MILLAIS has received a commission from the Queen to paint a portrait of the young Princess Mary, daughter of the Duke of Edinburgh. The commission was given by Her Majesty in an autograph letter to the painter.

Mr. R. B. BROWNING has sold his picture "The Secular Arm" to the Philadelphia Academy of Fine Arts, and his "Dinant Marketwoman" has also found a purchaser in the United States.

Mr. F. SANDYS is painting a portrait of the poet Browning.

Mr. E. BURNE JONES has finished a picture of Phyllis and Demophoon, a woodland scene with two life-size figures, and is working on an heroic figure of Fortune standing by her wheel, to the circumference of which men are bound, and whirled. He has also in progress a King Cophetua and the Beggar Maid.

Collated Opinion.

THE DUDLEY GALLERY.

Mediocre though agreeable pictures. However, it is gratifying to notice how much higher is the technical standard of the artists of the day than that of their predecessors.—*Athenæum*.

Contains a number of pretty little pictures, but is not as interesting as usual. There is little that is choice, still less that is noble, nothing that is humorous enough to raise more than the faintest smile, poetry flickers only here and there, and even the diversion of folly and eccentricity is denied . . . To go down on all fours in a picture gallery not only once or twice, but a dozen times, is more than can be expected of visitors, even if they be critics. It is not possible to erect another screen?—*Academy*.

A large proportion are clever, careful, and creditable to English art. There is, perhaps, no single picture of first-rate importance, yet there is no decline in the general average, but rather an advance. Some few of the pictures—eight or ten at the outside, which any visitor will easily identify—ought never to have been there. They are poor and vulgar in design and execution, and their presence damages the general effect.—*Times*.

Full of agreeable furniture for the walls of persons of good taste.—*Daily News*.

ARTHUR BALL.

Seems to have laid to heart the maxim of the French painter, "Above all things get tone"; for his tone, even in this gallery, where so much attention has been paid to that element of painting, is very remarkable.—*Times*.

THOMAS BLINKS.

Here they Come, hounds leaping a fence, is an effective little hunting scene, treated with plenty of spirit.—*Daily News*.

Could hardly be fuller of spontaneity or more expressive.—*Athenæum*.

Reveals the presence of a new animal painter of great promise.—*Academy*.

As clever a dog picture as we have seen for some time.—*Builder*.

JOHN COLLIER.

The Reluctant Model is very cleverly painted, but shows the most complete disregard of pictorial composition. In *A Few Cushions*, representing a lady in an Oriental costume reclining, with a feather fan of vermilion hue in her hand, this artist has striven with considerable success to harmonise local tints of the most brilliant kind; the picture is, moreover, remarkable for its completeness of detail and finished workmanship.—*Globe*.

It is difficult to understand how he could have stopped to paint so repulsive and unmeaning a picture as "The Reluctant Model"; the more so as his other contribution, "A Few Cushions" is one of the most ingeniously managed pictures in the gallery, and one of the richest and most satisfactory pieces of colour.—*Times*.

J. C. DOLLMAN.

Don't Care was Hanged is remarkable for its artistic treatment and skilful execution, as much as for the originality of its conception.—*Globe*.

A picture of bird-comedy which, though the style is quite different, is worthy of Mr. Marks.—*Times*.

There is nothing here more humorous and picturesquely original.—*Daily News*.

HOWARD HELMICK.

The Weather Prophet is an excellent study of character, and notwithstanding a certain morbidity of colour, is entitled to praise for its truth of effect and careful workmanship.—*Globe*.

An excellent piece of character-painting.—*Times*.

J. HETHERINGTON.

Tares proves appreciation of a delicate effect of tone and colour in a view of a coast, extending over the sea, the air being suffused by greenish light while the meadows are clad in low-lying mists. The effect is unusual, and, being loyally treated, is very acceptable.—*Athenæum*.

Carefully finished and quite charming in its quiet way.—*Academy*.

C. E. HOLLOWAY.

Leigh on the Thames is full of subtle modulations of colour, and strongly suggestive of space and air.—*Globe*.

A picture to be thankful for, simple as its subject is. Not a little of the old Dutch masters' feeling for light and pure bright colour is seen in his singularly luminous sky and water in contrast with the black tarred sheds and red tiles.—*Academy*.

ARTHUR HUGHES.

No picture here is so delightful as Mr. Hughes's brilliant and tenderly harmonized figure of a damsel trying the effect on her own dress of a tissue scarf embroidered with flowers. Called *Beauty in the Palace of the Beast*, it shows the fresh and stately maiden holding the scarf so that the light passes through it. This delicate and refined picture embodies an idea which is charming and original enough to deserve thoroughly searching treatment.—*Athenæum*.

Exquisite in colour and fairy-like in the delicacy of its handling. Alas! that we should have anything to com-

plain of in so sweet a picture, but to our uncharmed eyes Beauty's head seems far too small for her body.—*Academy.*

CYRUS JOHNSON.

Sends a striking view of *The Manor-house, Great Chalfeld*, the foreground filled with whitened reeds.—*Times.*

A peculiar work, in which the house is seen in the middle distance over a kind of hazy effect of reeds and rushes; these, as foreground objects, should certainly be a little more made out; the effect is an unusual and pretty, but an artificial one.—*Builder.*

HAMILTON MACALLUM.

Our Take, a view of glittering fish beside a summer sea, is one of the most brilliant of the painter's works.—*Daily News.*

Not only rich and subtle in light and colour, but striking and original. Covered as they are with many-hued reflections, there is a true heave beneath his gleaming waves, and their pearly iridescence is beautifully carried on and emphasised in the brilliant "take" of crisp mackerel which lies tumbled out upon the beach.—*Academy.*

R. MACBETH.

A Fen Flood is a replica with some modifications of a picture that has been already exhibited, and seems to us in many ways better than the original, especially as regards colour.—*Globe.*

Possesses the artist's familiar qualities—a delicate sense of colours and quite a classical instinct of form, combined with a comically incongruous way of investing the Cambridgeshire peasant with the dress and the attitudes of the æsthetic drawing-room.—*Times.*

J. MACWHITER, A.R.A.

The Bridge of Sighs by twilight is strikingly effective when seen from a distance, but a closer examination betrays its disregard of truth, its flashy dexterity of handling, and scenic emptiness.—*Globe.*

A novel and rather lurid rendering of the familiar scene.—*Daily News.*

An original effect cleverly painted; but somewhat of a disappointment after his very striking Venetian picture of last year.—*Academy.*

An exceptionally successful picture in realising the effect and the feeling intended.—*Builder.*

HILDA MONTALBA.

Waiting for Beppo is singularly perfect. A girl is sitting on the steps that lead down to the canal, waiting for her lover; the still Venetian water shines with the reflection of her dress. In the painting of the water and the marble, and to a certain extent of the figure, Miss Montalba has caught something of the manner of Mr. Tadema, though there is no attempt at his minute exactness of finish.—*Times.*

So badly hung that it is scarcely visible to any amateur who does not go down upon his knees. There is, we think, a certain air of softness and sponginess in the marble of the wall, otherwise the little piece is clever and agreeable.—*Daily News.*

Rare in its beauty of colour and deftness of execution.—*Academy.*

P. R. MORRIS.

Voice of the Deep is remarkable for its largeness of style, its depth and just balance of tone, and perfect keeping.—*Globe.*

In a style quite unlike any in which the versatile artist has yet appeared. A woman and her child are on the beach in the stormy moonlight, pressing forward to where the retiring wave has left visible the mast of the boat that is the "voice of the deep" to them. The green water is gathering itself again to a head, and preparing to break furiously at their feet. This wave is a masterpiece; and the picture as a whole, romantic and idealized as it is, still affects the spectator as powerfully, perhaps, as if it had

been treated with the realism of Bastien-Lepage.—*Times.*

Occupies and deserves the place of honour.—*Daily News.*

Has a poetic charm which is rare in the room. It is still more remarkable as an instance of an artist of established reputation who has something new to tell us of himself.—*Academy.*

"The Voice of the Deep" we at first took to be a view of Alpine scenery. It is, in fact, a study of a stormy beach by moonlight, but there is no motion in the waves, no drawing of the essential forms of water in disturbance. Mr. Morris is an admirable painter of several classes of objects, but the sea is not among his facilities.—*Builder.*

C. VAL. PRINSEP, A.R.A.

Sweet Pale Margaret cannot be accounted one of the painter's best works, for the colour is rather harsh, and the handling in parts uncertain and laboured; but it is noteworthy for the extreme beauty of the head, its accurate draughtsmanship, and fine modelling.—*Globe.*

Able and solidly modelled, but not irreproachably drawn. The carnations are less clear than her pallor demanded.—*Athenæum.*

W. DENDY SADLER.

In *A Feast Day* is portrayed a monk inhaling with anticipatory delight the odour of a huge piece of beef which he is carrying from the kitchen to the refectory. The picture is broadly painted, and shows considerable power of characterisation, but it is on a larger scale than the subject justifies, and the very modern-looking carpet on the stairs is strangely out of place.—*Globe.*

Apart from the rather superficial humour of the expression, this is really an effectively painted and powerful but heavy portrait of the staircase of a modern house, which is rich in light and shadow, and a Franciscan friar's brown frock.—*Athenæum.*

ARTHUR SEVERN.

There is much picturesqueness of form and shadow in Mr. Arthur Severn's *Early Morning, Amiens*.—*Daily News.*

Mr. Arthur Severn has thrown away a good deal of careful and highly accomplished work upon his "View of Amiens in the Early Morning". It is pleasant to turn from this chilly, uncomfortable scene.—*Academy.*

W. H. T. TITCOMB.

Call to Worship is striking, original, and unlovely.—*Daily News.*

The interior of a Rangoon Buddhist monastery of which the central object is an emaciated Buddhist priest in an orange-coloured robe. Mr. Titcomb is the son of the Bishop of Rangoon, and has a new field of study before him in the people of the locality and their customs.—*Builder.*

W. F. YEAMES, R.A.

Venetian Water Carrier displays more strength of style than we have seen in many of the artist's works.—*Globe.*

A large and careful but not very interesting picture.—*Times.*

A commonplace illustration of the employment of black, white, and red in the garments of a woman with copper pots suspended by a yoke on her shoulder.—*Athenæum.*

Referring to a rumour that the Dudley Gallery may shortly cease to exist, the "Academy" remarks that it can hardly be claimed for the Dudley that, of late years, it has contrived to display any large proportion of the excellent water colour work produced in England. It has restricted itself, our contemporary thinks, too much to the exhibition of drawings by members of its committee, and has not been quite the open meeting-ground for all the talents which it has sometimes been represented to be. Perhaps, the "Academy" adds, it may be partly on this account that the money support by the public has of late been scanty.

Academies and Institutes.

At a General Assembly of the Royal Academy held last month Mr. Peter Graham, painter, was elected from the list of Associates to the full honour of Royal Academician. Mr. Peter Graham has been before the London public for fifteen years. In 1866 he exhibited at the Royal Academy "A Spate in the Highlands," a powerful and original landscape which attracted universal attention. For some years he continued this line of work, introducing the picturesque Highland cattle into his fine studies of moorland scenery. In 1868 he painted a scene in Balmoral Forest by command of the Queen. In 1872 he began to work a new vein, and in his popular and rather scenic "Cradle of the Sea-Bird", painted a vast range of cliffs above a stormy sea. Since that time Mr. Graham has painted both cattle-pieces and sea-pieces. He was elected A.R.A., in 1877. His promotion, according to some statements, is "a triumph for the party in favour of election by merit rather than by seniority." It is understood that the next favourites were Mr. Boehm and Mr. Marcus Stone.

The prizes of the year were distributed to the R.A. students on Saturday evening, the 10th of last month, the President, SIR F. LEIGHTON, in the chair. The prize list was as follows:—

Historical Painting, The Messengers coming to Job, Gold Medal and Travelling Studentship (£200), Samuel Melton Fisher; *Landscape Painting*, "Light thickens", etc., (Macbeth), Turner Gold Medal and Scholarship (£50), Bryan Hook; *Historical Painting*, An Episode from the Deluge, Travelling Studentship (£200), not awarded; *Landscape Painting*, A Shady Lane, Creswick Prize (£30), Margaret Hickson; *Painting of a Figure from the Life*, Silver Medal, 1st, Horace B. Fisher; Silver Medal, 2nd, George Rugg; *Painting of a Head from the Life*, Silver Medal, 1st, John Ernest Breun; Silver Medal, 2nd, Bernard Evans Ward; *Copy of an Oil Painting*, a Portrait, school of Rubens, Silver Medal, John Ernest Breun; *Copy of a Landscape*, The Look, by J. Constable, R.A., Silver Medal, not awarded; *Cartoon of a Draped Figure*, Julius Cæsar assassinated, Silver Medal and Prize (£25), not awarded; *Design in Monochrome for a Figure Picture*, Samson bound by the Philistines, Armitage Prizes, 1st £30, Maurice Wm. Griffenhagen; Armitage Prizes, 2nd £10, Joseph Lucien Davis; *Design for the Decoration of a Portion of a Public Building*, an Allegorical Illustration of "Painting," Prize (£40), Henry Marriott Paget; *Drawing of a Figure from the Life*, Silver Medal, 1st, Bernard Evans Ward; Silver Medal, 2nd, Arthur Wm. Hayes; *Set of Six Drawings of a Figure from the Life*, 1st Prize (£50), Thos. Chas. Sirrell Benham; 2nd Prize (£25), William Carter; 3rd Prize (£15), Wm. Mouat Loudoun; 4th Prize (£10), Maurice Wm. Griffenhagen; *Drawing of a Head from the Life*, Silver Medal, 1st, Horace B. Fisher; Silver Medal, 2nd, William Carter; *Drawing of a Statue or Group*, Silver Medal, 1st, Theodora Joan Noyes; Silver Medal, 2nd, not awarded; *Drawing of a Statue or Group*, Prize (£10), Theodora Joan Noyes; *Perspective Drawing in Outline (open to Painters and Sculptors only)*, The Staircase leading from the Entrance Hall of the Academy to the Galleries, Silver Medal, no competition; *Line Engraving of a Drawing of a Figure from the Life*, Gold Medal and Prize (£25), no competition; *Composition in Sculpture*, Jacob wrestling with the Angel, Gold Medal and Travelling Studentship (£200), Oscar Alex. Junok; *Design for a Model*, Hercules slaying the Stymphalian Birds, on the reverse a statue of Hygeia, Silver Medal, Susan Ruth Canton; *Model of a Figure from the Life*, Silver

Medal, 1st, David John Wade; Silver Medal, 2nd, not awarded; *Model of a Design*, 1st Prize (£30), David John Wade; 2nd Prize (£10), Arthur George Atkinson; *Model of a Statue or Group*, Silver Medal, 1st, Silver Medal, 2nd, no competition; *Model of a Statue or Group*, Prize (£10), no competition; *Design in Architecture*, A Casino or Club for an Inland Watering Place, Gold Medal and Travelling Studentship (£200), James Howard Ince; *Set of Architectural Drawings*, Stone Church, Kent, Silver Medal, 1st, W. B. Bassett Smith; Silver Medal, 2nd, Thos. Charles Yates; *Set of Architectural Designs (Upper School)*, Prize (£25), Wm. Rich. Lethaby; *Set of Drawings of an Architectural Design (Lower School)*, Prize (£10), Claude Pemberton Leach; *Perspective Drawing in Outline (Architects only)*, Entrance Gateway of Oxborough Hall, Norfolk, Silver Medal, no competition.

After the President had delivered his oration the students adjourned to the Antique School, and there presented the Keeper with a testimonial in the shape of three very handsome silver salvers and an address, as follows:—

To F. R. Pickersgill, Esq., R.A., Keeper of the Royal Academy of Arts.—Sir,—We, the past and present students of the Royal Academy of Arts, desire most respectfully to offer this testimonial to you as a mark of our full appreciation of your valuable teaching and the unvarying kindness that you have always shown to us as students of the schools during the time you have so worthily held the office of Keeper. We sincerely trust you may long remain among us, and we rest assured that both we and those who follow will alike reap the benefits of your valuable counsel and advice for many years to come.

The plate, dating about 1780, was purchased at Robert Vicker's, Vigo-street.

At the R.A. students' supper on the 10th December, held at Willis's rooms, 240 were present. Mr. Weedon Grossmith took the chair; Sir F. Leighton and many members of the Academy accepted invitations. The singing of Mr. Geo. Grossmith and the recitations by Mr. Beerbohm Tree were the great attractions of the evening. Sir F. Leighton, P.R.A., and Mr. Horsley, R.A., both spoke. Mr. W. Bendall was at the piano.

Last month Sir Frederick Leighton, president, and Mr. F. A. Eaton, secretary of the R. A. of Arts, had the usual interview with the Queen, to present the annual report.

The dates of the two lectures by the R.A. Professor of Painting to which we referred in our last number are as follows:—On the Composition of Decorative Pictures, Monday Jan. 23; On the Composition of Historical and Incident Pictures, Thursday Jan. 26.

The election to the Slade Professorship of Fine Art will take place at Cambridge in February. The professor is elected for three years, but may again be chosen. The stipend is about £350; twelve lectures a year must be given. Candidates must send their names to the Vice-Chancellor on or before Feb. 3.

The *Pall Mall Gazette* observes that Mr. Alfred Waterhouse will probably be promoted to the full honours of the Royal Academy in place of Mr. Street; and hopes that this time the choice will fall on a real maker of buildings, like Mr. Street himself, and not on any designer of beautiful upholstery or mere composer of artistic decoration, however refined and tasteful. Nor, it is added, should the choice of the Academy fall on a man too old to represent the modern feeling in architecture.

The Society of British Artists sent out invitations to

750 guests for "pictures, pipes, and music", shortly after their private view. Messrs. Arthur Mathieson, Proctor, and Macintosh gave recitations, comic and tragic; Mr. Calkin sang with his usual taste, and Mr. Maybrick sang a very taking song by Mr. Mathieson, as yet unpublished. The members of the society presented Mr. Maybrick with a portfolio of their sketches.

The Hogarth club gave a smoking concert to members and their friends on the 17th of last month, the first of its kind given by the club. Although their exhibition soirées have long been well attended by the privileged, since they have moved into their new home in Albemarle-st. they have considerably increased their members. On the evening named were to be seen, a very good collection of Ettys, Chalmers, McTaggart, and others, lent by Messrs. J. D. Linton, W. F. Mills, and Henry Burton. Mr. J. Vitton Calkin Signor Rea, and others sang; and while Mr. Binden the organist presided at the piano Mr. Viener charmed the audience with his execution on the violin. One thing may be mentioned: that eccentricity of dress and long hair does not seem to prevail among artists any more. A few men were to be seen with long hair in the Postlethwaite style, velvet coats, and scarlet ties, but the generality were not to be distinguished from their lay guests as far as dress was concerned.

At a meeting last month of the Royal Society of Painters in Water Colours, Mr. ALBERT GOODWIN and Mr. J. PARKER, associates, were elected full members.

Two new trustees have been appointed of Sir John Soane's Museum: Professor W. H. Flower, nominated by the Royal Society; and Mr. George Godwin. Possibly this may bring some change by which the museum may be of greater use than at present. The chief reform wanted, as we have pointed out, is a less complicated calendar. Nobody can be expected to recollect when this institution is open and when closed under the arrangements hitherto prevailing; consequently few persons use it.

A movement is fast taking shape for the formation of a Cambrian Academy of Arts. The head quarters will be at Llandudno.

A selection of the works of the pupils of the Female School of Art, Bloomsbury, having been laid before the Queen, as patroness, Her Majesty has purchased "Sunflowers", a group in oil by Miss Emily R. Stones, and studies of heads by Miss Constance Wood and Miss M. E. Harding.

Mr. Arthur Arnold, M.P., presided at the recent distribution of prizes at the North London (Kingsland) School of Art, and Mrs. Arnold delivered the prizes to the lady students. When the school was established, thirteen years ago, it commenced its work with only 17 students; the number at present is 288. It is stated to be the only school of the kind in the metropolis connected with the South Kensington Museum that is self-supporting. Its originator was the present head master, Mr. Charles Swinstead.

The Newton Abbot School of Art had the Duke of Somerset to distribute its prizes recently, and Sir SAMUEL BAKER as one of the speakers. The Princess Louise has had specimens of pottery decoration from this school sent to her for inspection.

The German Emperor has conferred the Grand Medal for Science on Sir Philip Cunliffe Owen, director of the South Kensington Museum.

Art Sales.

UNDER THE HAMMER.

Though the number of art sales has been about normal for the time of year, few specimens of first class quality or remarkable interest have been sold by auction. On the 9th December Messrs. Christie dispersed some different properties amounting to 187 lots in all, and including part of Mr. G. H. Salisbury's collection of the latter, lot 77, a set of five pieces of old Japan china, three jars and covers and two beakers of unusual size, thirty two inches high and of fairly rich decoration, figures, landscapes, and blue, red, and gold ornaments, brought £97 10s. by no means extravagant price for a complete set, which is now so difficult to find, odd jars and beakers cropping up much more frequently without their companions. Nothing forms a more fitting garniture for an old oak armoire in a large tapestry room or hall, than a set of five of these old jars and beakers.

The Chelsea was of average quality and realised average prices only. A set of three vases of scroll shape, with cupids in pink, painted on white ground, relieved with raised flowers and a little turquoise and gold decoration, fetched £53; and a small set of three square-shaped bottles of the encrusted mayflower pattern £12; lot 85, a pair of candlesticks formed of figures, musicians, £19 19s.

Of the other property sold the same day the only interesting lots were the following:—lot 7, a knife and fork in silver mounted sheath, and an amber mouth piece mounted in enamel which brought £97 13s. What there is in little specimens of this class to warrant so high a price being given is a puzzle to many men whose business lies in dealing in such articles: we think the answer is that, first, there are wealthy collectors who are willing to give almost any price for a specimen believed by the cognoscenti to be "sans doute"; and secondly, in many cases they are bid for very highly by certain foreign silversmiths, who intend using them as patterns for the manufacture of duplicates. When a really talented manufacturer, as some of the Frankforters undoubtedly are, sees an article which can be produced for £15 bring £100, it is surely a great temptation to buy the original and make a few others so similar as to render detection extremely difficult.

Lot 174, a handsome old cabinet formerly in the Bernal collection, seven feet high by three feet nine wide, made in the form of a temple of tortoiseshell, relieved by a quantity of ornament in white metal in arabesque designs, and coats of arms, the stand formed of spirally twisted pillars and brass mountings, brought £90 6s. It is interesting to be able to quote from the original Bernal catalogue, March 1855, which the writer has before him. This cabinet, then lot 4207, was bought by Col. Sibthorpe, M.P. for £108; it forms, therefore, an exception to the general rise in prices of this class of objects of art. The cause of this is probably that in the present case the collection it was in was of no importance, and also that for cabinets of this size, it is not very easy to find places.

Messrs. Christie's next sale, on the 15th, included some good specimens of old Dresden in groups and figures, and a few pieces of old sévres. Though no name was given, it became known that they belonged to a Bond-street dealer, and would therefore be protected; and

the bidding was by no means spirited. Lot 52, a pair of oval sévres dishes, about eighteen by fourteen, with deep green and gold scroll borders, and beautifully painted flowers in centre, brought £12 12s. only. They were both broken and riveted, but still marvellously cheap at such a price, and directly after the sale, were sold in the trade for £40; such a pair of dishes quite perfect would bring about £250.

Messrs. Foster, of Pall Mall, have sold during the past month a quantity of oriental art work, including some hundreds of those grotesque little specimens of iron carving, known as "Netsuki". Readers of the *Artist* are probably aware that these are little ornamental buttons used by the Chinese and Japanese as part of their dress. These funny little Netsuki are often the objects of very skilful carving, and most original and grotesque conceptions. They illustrate oriental fables and legends, and sometimes, when by artists of fame, will bring a high price. They are generally about 1½ inch square, or flatter, with about that superficial area. At Foster's, on the 8th and 9th, lots 74—122, and lots 285—326 brought an average price of 25s. Lot 295, a costumed monkey, brought £4 12s. Of the other oriental, a pair of Satsume Jars, 24 inches high, with panels of birds and figures, and richly enamelled borders, brought £21. The remainder was of a very ordinary description.

Messrs. Phillips have been occupied several days in December disposing of the first part of a large stock that has been well-known for many years, that of Jacobson, lately deceased, in Oxford-street; but as since the owner's death it had been pretty well picked over by the dealers and others, there was merely a mass of second and third rate art furniture to be sold, while the china was mostly of imitation Sévres or inferior Dresden.

The eight days sale too of the stock of Arthur & Co., a firm who recently opened in New Oxford-street, and enjoyed a business career of some six months, caused a certain amount of attention. The furniture was good, mostly well-made, attractive, French; some of the bronzes too were of first-class modern French make, and one set of a clock and two pairs of massive bronze gilt and marble candelabra (lots 1414, 1416) brought £400: about £100 or £150 less than their cost in Paris a few months since. The china was however almost without exception of a most worthless kind, showy, gaudy, and in imitation of nearly every known standard manufactory. It is painful to think of the quantity of specimens, some thousands in number, which have been greedily bought by bargain hunters, who, in spite of every warning, will trust to the descriptions given in auctioneers' catalogues, and without any knowledge of the subject, delight in the excitement and novelty of bidding themselves at an auction. Were they to view the sale or take a respectable dealer's advice as to purchase, or better still pay his profit and get a guarantee with the article purchased, in the form of a descriptive invoice, the result of a review of this expenditure would be more satisfactory

On the 6th and 7th of last month a collection of Italian and other medallions belonging to Don Alessandro Ruspoli, of Rome, was sold by Messrs. Sotheby, Wilkinson & Hodge. There were between two and three hundred medals, medallions, plaques, and friezes by artists of the Renaissance and later periods. The following were the principal lots:—

A medallion, 3½in. diameter, of Raphael Maffei, of Vol-

terra, bust to left, wearing a skull cap; on the reverse Maffei and a draped female figure standing with the motto round, "Sic itur ad astra," the work of an unknown artist—£200 (Mr. J. C. Robinson); medal of Giovanni Ludovico Toscano, poet and jurist of Milan, 3in. diameter, by unknown artist—£17; a medal of Paul II., the Pope enthroned with cardinals seated—£4; Alfonso I., of Este, Duke of Ferrara, by Nicolo Fiorentino, 3in. diameter—£8 5s.; Eleonore d'Aragon, wife of Hercules, Duke of Ferrara, by an unknown artist—£4 4s.; Maria Politiana, daughter of the celebrated Angelo Politiano, whose bust the medal bears on the reverse, by A. Guaccialotti—£3 5s. (Mr. J. C. Robinson); Andrea Doria, the admiral and liberator of Genoa, 1468-1560, by Leone Leoni, 1½in. diameter—£3 15s.; John, Cardinal of Lorraine, by Benvenuto Cellini, 2in. diameter—£10 15s.; Martin Luther, bust nearly full, 3½in. diameter—£4 15s.; Jacob Petrucci, thought to be by Pastorino, 2½in. diameter—£15 5s.; Faustina Colonna, daughter of Camillo Colonna, bust, and on reverse Leda and the swan, with legend, "Si quid Jovi"—£5 5s.; Alfonso II. of Ferrara, by Pastorino, 2½in. diameter—£5 5s.; Alfonso Ruspagliari, medallist, 1575, 3in. diameter—£8; Jacopo Malatesta, bust, and on reverse bust of his wife and legend, Medsa, Malatesta, Ferretta 1½in. diameter—£9 15s.

Great interest was given to the sale by the presence as a principal buyer of Mr. J. C. Robinson, whose letters to the "Times" on Italian medallions appeared a few weeks back.

The following are the principal pictures sold at the Liverpool autumn exhibition:—

"Bound for the Black Sea," J. E. Hodgson, R.A., £750; "The Scape Goat," T. Sidney Cooper, R.A., £550; "The Banks of the Arun," Ernest Parton, £262 10s.; "Loch Tulla," Waller H. Paton, R.S.A., £210; "Arthog in Summer," Albert Hartland, £200; "Trafalgar Re-fought," F. Baden Powell, £200; "Stormy Weather in the Firth of Clyde," F. C. Newcombe, £200; "Loch Lochy and Loch Arkeg," A. P. Newton, £157 10s.; "A Touch of the Blarney," William Magrath, £150; "Her Daughter's Legacy," Arthur Hacker, £150; "Fresh Flowers from the Country," Val. Prinsep, A.R.A., £150; "The Pretty Gipsy," J. B. Burgess, A.R.A., £131 5s.; "A Quiet Evening in the Vyrnwy Valley," Peter Ghent, £130; "In Lonely State," Miss Ellen Clacy, £130; "Boscaille," Harry Goodwin, £126 5s.; "A Summer's Day in Greece," J. W. Waterhouse, £126; "Hall of the Brewers' Corporation in the Water Huis, Antwerp," Louis Haghe, £120; "A Souvenir of a Southern Land," T. K. Pelham, £120; "The Foster Mother," Robert Farren, £105; "Heysham Point, Morcambe Bay," R. Aspinwall, £105; "The Theatre," the late A. Bouvier, £105; "Going Home," J. A. B. Jay, £105; "Shule Aroon," William Magrath, £100; "A Visit from the Convent Anticoli Corrado, on the Sabine Mountains," C. H. Poingdestre, £100; "The Mount of Olives from the Valley of the Kedron, sunset after rain," H. A. Harper, £100; "The Moorish Shepherd Girl," R. Gavin, R.S.A., £90; "The Finishing Touch," Carl Schloesser, £84; "Carlyle's Chelsea," Frederick Brown, £84; "The Harvest, God's Share," E. Buckman, £80; "Faint Heart and Fair Lady," C. W. Pittard, £75; "Memories," Edwin Bale, £75; "The Farm Pond," J. E. Adams, £73 10s.; "A Siesta," C. B. Barber, £73 10s.; "Spring Blossom," James Barnes, £73 10s.; "Waiting for the Tide, Venice," Miss Clara Montalba, £63; "Cannock Chase," Henry Birtles, £63; "Master of the Situation," E. S. Kennedy, £63; "Much Ado about Nothing," Percy Macquoid, £63; "A Summer Gale," Walter J. Shaw, £60; "A Consultation," G. G. Kilburne, £55; "On the Dart at Staverton," Alfred Powell, £52 10s.; "The Challenge," P. Sidney Holland.

£52 10s.; "A Narrow Escape," C. B. Barber, £52 10s.; "Private and Confidential," Haynes King, £50; "On the Lagune, Venice," Franz Ruben, £50; "A Misty Morning on the Wye, Late Autumn," Cuthbert Grundy, £50.

The following pictures were purchased by the Corporation:—

"Dante's Dream," Dante G. Rossetti, £1500; "Market Place at Verona," John O'Connor, £315; "As the Sun Descends and Dies," John McDongal, £75.

In addition to the above, 261 works were sold for sums under £50.

Photography.

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Something of a sensation has been caused in Paris by Mr. Muybridge's photographs of animals in motion, where they have been inspected by the élite of art at Meissonier's studio. Without going into details it may suffice to say that these interesting records of facts are scientifically indisputable, and yet so contrary to received notions as to amount almost to absurdity in some cases. For instance, all artists know the conventional mode of representing a galloping horse, and the most in-artistic observer, as well as the cultivated critic, admits the galloping motion well represented; yet, if these photographs are to be believed, that attitude never does occur in nature: on the contrary the varied positions of the animals legs are such as were quite unthought of, and some of them appear ungainly and almost grotesque. If my readers can get a sight of the "Gentleman's Magazine" for December, they will there see the matter fully treated and this particular series now named reproduced.

A few persons hold that the conventional mode of treating these subjects as in motion must be remodelled in accordance with the scientific fact, but most artists will probably think the ordinary way, if scientifically impossible, comprises a better pictorial summary of the various motions than anything that could be substituted. There comes in a very strange confirmation of this view. If the whole of the set of photographs representing the different motions of the gallop are mounted on a disc and viewed whilst in revolution through a small aperture, the figure is seen stationary but almost exactly as in the painter's conventional attitude.

Great grumbling is going on from correspondents in the photographic periodicals about careless packing returns from the London Society's exhibition. It is to be hoped it will have some effect. This deponent will testify that years ago he had an expensive set of frames much damaged from the same cause, and he ceased both membership and exhibiting there for that reason. There are other details, attention to which some correspondents think the "parent society" might be the better for.

Captain Turton has been writing a letter to different societies complaining of the quality of commercial dry plates. Most professional photographers find them all they need as a rule: there may be exceptional cases, but any respectable maker would only be too glad to ex-

change anything defective: at least I have found it so. Will the Captain take a hint? Make his own.

Dry plates (and wet ones too for that matter) should be specially well washed at this time of year. Cold immensely increases the difficulty of abstracting the last remains of chemicals from a thick film especially of gelatine.

A dish of methylated spirit as a last dip for dry plates after washing will save many hours in the drying on foggy damp days. PHOTO SENEX.

Local Art Notes.

BELFAST.—The Ramblers' Sketching Club, an artistic society of which Mr. John Vinycomb is president, the members being almost exclusively connected with the great art producing firm located at the Royal Ulster Works, Belfast, have been exhibiting to their friends the fruit of their summer rambles and home studies—nearly two hundred drawings and paintings of the most varied subjects, displaying—a local notice observes—the idiosyncrasies of mind freed from the restrictions and trammels incident to art as a profession. These were shown in the Reading-room, Botanic Avenue, an institution also connected with the Royal Ulster Works. The Belfast papers mention several of the contributions as showing that the "Ramblers" are not confined to landscape work only: among these Mr. H. Thomson's "Bringing up the Guns", a dashing, though unfinished, colour sketch, Mr. John Carey's "The Last Blow for the King", Mr. Maximilian Riedler's clever colour study of Greek landscape with figures, and Mr. Vinycomb's weird and artistic study, "The Inferno", are specially quoted.

BIRMINGHAM.—(From our Correspondent.)—I have on several occasions referred with hope and satisfaction to the group of promising young Birmingham artists who are rising into more or less of prominence. Each succeeding season brings fresh evidence that their early promise will not be misleading, and one may safely predict that some amongst them will achieve well-deserved and lasting fame. Nearly twenty of them have formed themselves into a sort of society for mutual help and encouragement, which they call "The Art Circle", and all those who have a sincere desire for the development of local art, will doubtless watch their progress with much interest.

They have recently made a new departure, by venturing before the public with an exhibition exclusively of their own works. It was a small beginning, and the members have certainly not put out all their strength, but as some are associates of the Royal Society of Artists they probably reserve their strongest works for its exhibitions. Still their show was one of very great interest and merit. To Mr. E. Harris was justly assigned the place of honour; his admirable picture, "At the Spring", well deserving that distinction. Another work by the same artist, "Calculation", was scarcely less praiseworthy, being vigorous and conscientious in execution and full of character. Mr. Breakspear's studies are rich in colour, and very skilful in treatment. The single contribution by Mr. Wainwright, a water-colour study of "The Schoolmistress", must be classed as one of the gems of the collection. Mr. Langley had three Brittany studies, all bearing strongly marked individuality, being very vigorous and effective. Great praise is due to

Mr. Fullwood for his important drawing of "Marasion Marshes", and also "A Cornish Glen". There were also three admirable drawings by Mr. F. Mercer, and others by Messrs. Baker, Pope, Keeley, etc. Mr. E. S. Harper's contributions were charmingly fresh, crisp, and bright. There was also good work shown by Messrs. Roden, Fortescue, W. and C. Morgan, Currie, Whitworth, Thompson, and Lloyd.

The exhibition closed December 22nd, and, I believe, was very successful as regards sales.

Another exhibition, not less interesting, but of a totally different character, has been held during the past month, at the establishment of Messrs. Chamberlain, King, and Jones, Midland House, Birmingham. It consisted of a very extensive, rich, and varied collection of objects of oriental art. The arts of India, China, Japan, Arabia, and Persia were well represented, not with specimens of a common place character, but with exquisitely beautiful examples of the marvellous skill, industry, and taste of the art workers of the East. Real Satsuma ware, cloisonné enamels, curious old lacquer work, carved wood and ivory, beautiful tapestry and embroidery, were shown in great profusion, and formed one of the most interesting and instructive displays which has been seen here for a very long time. The collection was also rich in Japanese and Chinese pottery, metal work and iron casting, silver work, both chased and inlaid, damascened work from India and Japan, Typore enamel on gold, and other kinds of Indian enamel; carved wood and ivory fans, decorated gourds, etc.

In connection with this display one show-room was tastefully arranged and entirely filled with the choice productions of the Royal School of Art Needle-work, South Kensington, Messrs. Chamberlain, King, and Jones having been appointed their agents in Birmingham.

LIVERPOOL.—(*From our Correspondent.*)—The Corporation art exhibition in the Walker gallery came to a close on December 3. The receipts for admission &c. realised £3044 17s. 3d., and the sale of pictures £8752 19s.

Along with a collection of pictures chiefly representative of the Munich school, Hans Makart's sensational and colossal picture of "Diana's Hunting Party", which measures 34ft. by 14ft., is now being exhibited at the old Post-office galleries, Church-st., by Mr. Max Sonthheimer of London. The picture consists of fifteen finely drawn and luxuriantly painted life-size female figures, all of which are portraits of beautiful Viennese women; one being the effigy of an ambassador's wife, another a debutante at a Court theatre, while a third represents the wife of a Hebrew banker, &c. &c.

SOUTHPORT.—(*From our Correspondent.*)—The last Spring exhibition of pictures proved so successful, both as regards the number and character of the works exhibited, and also from a financial point of view, that the corporation have arranged for another to open Mar. 13th. Last spring the committee wisely determined that pictures should not be hung above a fair range of sight, and consequently no works were absolutely "skied"; a very satisfactory arrangement, which will be adopted again. This plan entails a good deal of weeding, but few exhibitions would be the worse for less "padding" generally, and hanging committees find their difficulties decreased if works of merit can be seen when hung.

YORK.—(*From our Correspondent.*)—We are very dull here. Our fine art and industrial exhibition committee have done nothing for us yet beyond keeping open a gallery of old masters, chiefly the Earl of Feversham's. Our two water colour artists, Mr. W. J. Boddy and Mr. Edwin Moore, have each been showing lately some good works; one by the former is a view on the Llugwy, very elaborately painted but with little breadth; while one by the latter, Loch Eil, with the Glencoe mountains seen beyond, excels both in breadth and in true rendering of distance and atmosphere.

Three years ago a few of the York artists, with as many amateurs, established themselves as a life school, for the special study of the human figure from the living model: they have held two sessions in each year, and having found their scheme very useful and fairly successful, will commence their first session for 1882 about January 15th with an extended programme, including the addition of a circulating art library to be raised by subscription, and an exhibition of the works of the members in the ensuing summer.

Obituary.

GEORGE EDMUND STREET.

Mr. George Edmund Street, R.A., the distinguished architect, president of the Institute, was seized with paralysis on Thursday the 15th of last month, and died on the following Sunday night, at his house, 14, Cavendish-place. He had had a slight similar attack a month previously, but was recovering, and had arranged to go to Egypt for rest and renovation.

Mr. Street was born on the 24th June, 1824, at Woodford, in Essex, and was therefore 57 years old. His father was a solicitor. He was educated at the Collegiate School, Camberwell. In March 1841 he was articled to Mr. Owen Carter, of Winchester, architect; and in April 1844 he went into the office of Sir Gilbert Scott, where he remained till 1849. In that year he commenced practice at Wantage; but in 1852, having been appointed diocesan architect by Bishop Wilberforce, he removed to Oxford. In 1856 he came to London.

Circumstances thus made Mr. Street chiefly a church architect, and by what was at the time a necessary consequence, and is so perhaps now, a follower of Gothic. His first works were a new church at Biscovey, in Cornwall, and a restoration at Hadley, near Barnet; after thirty years of work it may be stated, with approximate if not absolute truth, that he leaves a church or chapel of his designing in every county of England, in many of Scotland and Wales, and in more than a few of the places frequented by English people on the continent. He also built many parsonages, collegiate and school buildings, and some private residences. While his name will thus be kept alive by monuments in every quarter of the land, London will know him in perpetuity as the architect of the new Law Courts. For these, it is stated, he made three thousand working drawings with his own hand. As a restorer, Mr. Street was also busy, and he had an unique opportunity, at Bristol, of building a cathedral nave.

His chief literary works were, "The Brick and Marble Architecture of North Italy in the Middle Ages", which gave a great impulse to the use of brick in church building, and of "constructional polychrome". Ten years after-

wards he produced the volume entitled "Some Account of Gothic Architecture in Spain."

At the Royal Academy, Mr. Street, as Professor of Architecture, though only recently appointed, had begun to do good work. He exhibited a drawing there as early as 1848, when he was still a pupil of Sir Gilbert Scott, and for thirty-three years he has never been unrepresented at its annual exhibition. He was elected an Associate in May, 1866, and in 1871 received full honours. He became Treasurer and Professor of Architecture last year.

One of the features of Mr. Street's life was his extensive travel, at least in Europe, most of the important buildings in which he sketched and measured. By this means he accumulated stores for the exercise of an eclecticism which much of his work discloses to those who have travelled and observed as he did.

Mr. Street was twice married, but dies a widower. He leaves a son, Mr. Arthur Edmund Street, born in 1855, who has been for some time associated with him in his practice.

The deceased was buried last Thursday in the Abbey, at the instance of the Royal Institute of British Architects.

On the 17th December died Mr. ANTHONY SALVIN, architect. Many of our large castles and country seats owed their designs to him.

Cape telegrams state that Mr. HUGH FISHER, who was the artist of the "Lantern" for some time under the soubriquet of "Skit," and who recently proceeded to Kimberley as artist for the "Ace of Diamonds," succumbed to fever on the 25th November.

Mr. DECIMUS BURTON, the architect, died at St. Leonard's-on-Sea, on the 14th of December, aged 81. He designed the Colosseum, Regent's-park; the Zoological Society's-gardens; Hyde-park improvements and entrances; the Royal entrance on Constitution-hill; the Athenæum Club, Pall-mall; Charing-cross Hospital; Phoenix-park improvements, Dublin; and the Botanic-gardens, Kew.

The friends and admirers of the late Alfred Sumner, water colour artist and brother of the well-known Liverpool architect, will be sorry to hear of his untimely death, which occurred at his residence in Chester on the 14th December, at the age of 53. The deceased gentleman commenced art as a draughtsman under Messrs. Maclure, Macdonald, and McGregor, at London, and this training gave him great freedom and facility with the use of the pencil. For the last five-and-twenty years Mr. Sumner had been resident at Chester, where, besides a large circle of friends, he had an extensive teaching practice among the country families and schools. His published sketches of Chester and the vicinity are appreciated and well-known; and he was also a frequent contributor to the Liverpool and Manchester exhibitions. He leaves a widow and daughter.

On the 15th inst., Edward Phillips, managing director of the Crown Porcelain Company, Derby, aged 65.

Linnell's famous picture of "The Coming Storm" has been bequeathed by the late Mr. John M'Gavin to the Corporation of Glasgow for their art gallery. It cost Mr. M'Gavin three thousand guineas.

The late Mr. William Burges, A.R.A., bequeathed several illuminated service books and other MSS. to the British Museum. Among them are a Latin Bible of the thirteenth century; and a Psalter of the same period, with initials and grotesques.

Miscellaneous.

The Prince and Princess of Wales have been to see "Foggerty's Fairy" at the Criterion Theatre.

The announcement is made that Mr. Oscar Wilde has been engaged for an American lecture tour.

The Playing Card Company have purchased for five guineas three designs for the backs of cards by Mr. Ellerton, a student of the City School of Art, Primrose-street, which had already obtained a prize of the same amount.

In the matter of the proposed statuary for Blackfriars Bridge, the referees, namely, Sir Frederick Leighton, P.R.A., Mr. W. C. Marshall, R.A., Mr. G. F. Watts, R.A., and the City Architect, report that although they have selected the six designs in which appropriateness and talent were best combined, they are not prepared, "in view of the great importance of the work, and the high gifts required for its adequate and satisfactory performance, and in view also of the calamitous results of failure, to recommend the execution on a large scale of any of the designs submitted."

On Thursday Dec. 15th a dinner was given, at the St. James's Restaurant, to Mr. Oscar Arndt, by the united sketching clubs taking part in the Gilbert competition, namely the Gilbert (St. Martin's) club, South Kensington, Lambeth and West London club. Mr. Arndt has been for eight years hon. secretary of the Gilbert club and of the joint committee for the annual competition, and the dinner was given on the occasion of his resignation of those offices. Mr. Sparkes, the principal of the South Kensington School, occupied the chair, and Mr. Parker, head master of St. Martin's School, the vice-chair. All the clubs concerned were represented by goodly contingents. After dinner Mr. Arndt was presented on behalf of the united clubs with a marble timepiece, and on behalf of the Gilbert club with a valuable and interesting portfolio of sketches by members, including works by Messrs. Seymour Lucas, H. Glindoni and other well known men.

Persecuting an artist was carried out in a way equally ingenious and intolerable in a case which came last month before one of the London police courts. The persecutor advertised in his name for two hundred pretty girls, presumably to act as models, and they called in such numbers at his studio in Piccadilly that the victim, Mr. G. H. Barrable, was requested by his landlord to leave.

Gainsborough's peep show has been on view at Messrs. Hogarth's, in Mount-street. The slides are landscape sketches on glass, made by the artist; these are lighted up by candles. Dr. Monro bought it from Gainsborough's daughter.

It is stated that the ancient wall paintings in the Chapter-house of Westminster Abbey are peeling.

The "Globe" has an article questioning the propriety of continuing to exempt art unions from illegality as lotteries.

Mr. HARRY HEMS, of Exeter, who has recently been in America, and sent us some "Roving Artist" notes as one of the results, has been elected an Associate of the Society of the Sons of St. George at Philadelphia. This society was founded in A.D. 1771, and is one of the oldest and most honourable in the United States.

The "Builder" expresses a regret that the Egyptian style of decoration, the foundation and fountain of all decorative art, should be so little known, and still less

appreciated. A lecture-hall decorated in this style, the editor remarks, would possess an air of repose and solemnity that no other style or treatment could give.

Leader Page Advertisements.

*• The charge for announcements in this column is one and a half times the ordinary advertisement rates.

THE BOURNEMOUTH EXHIBITION OF FINE ARTS.

The Second Annual Exhibition of Pictures in Oils and Water Colours will open in the Town Hall, on Monday, 13 February, 1882. An Art Union will be held under the sanction of the Board of Trade. Prizes to be selected from works exhibited. R. Aldworth, Managing Director, Stanley House. W. J. Warren, Hon. Secretary, Meyrick House. A. H. Dunford, Secretary, Town Hall Chambers. For Prospectus apply to Hon. Secretary.

SOUTHPORT CORPORATION.

SPRING EXHIBITION OF PICTURES, 1882.

RICHD. NICHOLSON, Esq., J.P. Chairman.

The Fourth Annual Exhibition of Paintings, Water Colour Drawings, and Etchings will open on the 13th March next. Receiving days from the 11th to 25th February.

Works intended for exhibition should be addressed, carriage paid, to the Secretaries (Messrs. Hobson & Booth), Atkinson Art Gallery, Southport; or to the London Agent, Mr. Jennings, 16, Duke-street, Manchester-square.

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ADVERTISEMENTS:—In Ordinary Style—2s. for the first three lines, and 6d. per line of nine words after.

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The Artist

AND

Journal of Home Culture.

1 JANUARY, 1882.

FROM MONTH TO MONTH.



ROYAL advocacy of a good cause scarcely calls for criticism; else we might inquire why the Duke of Albany, on a mission at Manchester for the promotion of music, should have taken the trouble to argue at length against the supposed continental opinion that England is not a musical nation. No one is better aware than the talented foreigner that England is a musical nation, and it is doubtful whether this precise charge was ever made against us. What was once said, upon a well-known occasion in Germany, *Englischer Componist kein Componist*, remains, no doubt, more or less a belief on the continent, where any knowledge or appreciation of our only national musical specialty, the composition of worship music, is too rare to admit of our receiving credit for it. This is a belief which cannot so easily be proved unfounded. In most branches of musical composition it is mere conceit to claim for ourselves any very high place, though we need not be ashamed of our catena of glee writers, and we seem to be gradu-

ally evolving something like a national comic opera. The project which two royal dukes went to Manchester last month to advocate might conceivably result in eliciting new English composing talent, which is by no means undesirable; but whether we want at present an increased supply so much as a more general and intelligent demand for music is a question. Society in England feeds what musical appetite it has chiefly with more or less inane ballads, fairly good pianoforte music, and Italian opera: a considerable minority are able to enjoy chamber music, a somewhat smaller minority orchestral works. We are no doubt advancing in musical appreciation; still, it is improved and increased musical taste, we think, which English society needs, rather than an augmentation in number of teachers, singers, or composers; and the appearance of the two royal brothers at Manchester is chiefly valuable as tending to bring music into greater fashionable repute.

Without counting the very creditable oratorical achievements of the Dukes of Edinburgh and Albany, the roll of speakers on art and culture this month contains good names. Sir FREDERICK LEIGHTON, in a polished address, nominally to the Royal Academy students, really to all educated England, has discussed the relations of art to religion and morals; and his verdict is that, while art is powerless, or nearly so, to promote these, or at best but ill adapted to a didactic mission, religion and morals have a fateful influence on the work of the individual artist.

For the rest, we see Mr. VAL. PRINSEP having a contemptuous fling at the beings who have dragged down the meaning of the word "æstheticism", and PROFESSOR RICHMOND giving some extremely practical hints to art students.

That the Royal Academy, as a body, is guided in its elections and promotions by a wish to recognize this or that branch of art is not so likely as that its choice proceeds from various motives, general and personal. We need not then, in recording the promotion to full honours of Mr. PETER GRAHAM, unduly emphasise it as significant, that he is a landscape painter. Enough that the choice is unimpeachable.

Messrs. Albert Goodwin and J. Parker have been promoted to full membership in the Royal Society of Painters in Water Colours:

a step well deserved in both cases. Mr. Goodwin's powerful, yet delicate and wholly unconventional, treatment of landscape has for some years been a decided feature of the exhibitions in the Society's galleries; Mr. Parker has usually been content to lovingly draw, and perhaps somewhat idealize, the everyday rustic labourer.

In Mr. GEORGE E. STREET, whom death has just taken, we lose the foremost surviving worker in Gothic ecclesiastical, or quasi-ecclesiastical, architecture. Assimilating, by travel and observation, this style in its every phase, Mr. Street had an unsurpassed talent for redispotion of his mental stores of knowledge, and has covered the land with work which only fails from reaching the highest degree of originality, because it is in a style which belonged to the past.

The death of DECIMUS BURTON, at an age greater by almost the space of a generation than that of Mr. Street, creates a juxtaposition in necrology by which we may realize the advance, in the present century, of our architectural ideas. Not only have the style and manner of the former practitioner been long ago superseded by a revival of Gothic, but we are beginning, just as the man busiest in revived Gothic has passed away, to contemplate the probability of this also being superseded by a style of building really growing out of the resources and requirements of the present day.

Following soon after the appearance in a leading daily paper of long letters on the excellence of Italian Renaissance medallions, the sale of these of which we give some account will possess interest. It will be seen that the writer of the letters, Mr. J.C. Robinson, was a prominent buyer. Another event of which a shadow has been cast before it, is an exhibition of works by the late George Manson. Mr. Sutton Palmer, who is exhibiting his summer's sketches, seems to be working by counties.

While there is general consent that the Dudley Gallery presents this winter nothing conspicuously masterly, there is also an agreement that the average standard is high. There is rumour that the exhibitions here will shortly be abandoned.


Rubens' picture "The Miracles of St. Benedict" was disposed of at the Hôtel Drouot last month for 170,000*f*. It was bought for the Royal Museum of Brussels.

POTBOILING IN HIGH PLACES.

After remarking, in relation to the President's address at the R.A. prize distribution, that it was hardly necessary for Sir Frederick Leighton to rebut the opinion, if it be seriously held, that the best artistic work has been produced by the most pious and moral men, the *Daily News* pointedly remarks, in a leading article, that the attention of lecturers on art may well be directed to another phase of artistic life. Whatever the effect of the general dissemination of art knowledge upon the moral texture of the nation at large, it is clear, the *Daily News* observes, that it is increasing the gains of artists; and not, it is hinted, improving their tone. The writer says:—

A false impression might be hastily drawn from the facts that a Royal Academician has recently made close on £20,000 in a single year, and an Associate as much as £7,000; but, admitting that these are extreme cases, the prices paid for pictures during the last twenty years exceed anything in the world's history. The enormous prices now obtained by portrait painters in vogue have had one unfortunate effect. It is not here pretended that painters more than other people have suffered from the prevailing mania for ostentatious display and ample social recognition. But for all that, it is none the less painful to see artists of marvellous power frittering away their lives on "pot-boilers" because an expensive train of life once commenced must be kept up. Portraits, avowed as such, or fancy portraits and small subjects, are turned out by the dozen. They are beautifully painted. They bring ample sums to the painter, and he, and his, fare sumptuously every day. But there is no hope of his again painting a really great picture, for he has no leisure. His time is, very literally, money, and he seems as if resolved to make the best of it. This is hardly a successful outcome of what promised to be a great career, but it is the story written on the walls of the Royal Academy itself at the last two or three exhibitions.

The Architect and Decorator.

N the papers which usually notice such work, we have read recently of an elaborate font, crowned by an ornate carved oak cover, which has lately been placed in the parish church at Rotherham. The font is of red sandstone, enriched by many carved details. Our concern is, however, with the carved cover, as to which we read:—

Rising to an altitude of over 12 ft., it starts immediately over the bowl, with projecting groined work, so that the diameter of the cover is considerably greater than is that of the font beneath. This groined work has above it a well-designed cornice, terminating with a pierced and carved cresting. Above this, the cover first rises perpendicularly in eight gabled panels, and then, assuming a spire-like form, gradually tapers off until it finally terminates in an ornamental capital-like finial. Buttressed at each angle, the sides are pierced by carved work, whilst each gablet is enriched by crisp crockets on each cant. The rich character of the lower parts is fully sustained to the uppermost point. This cover is not stationary, but by an ingenious arrangement lifts up by pulleys when the font

below is used, and then hangs suspended, baldachino-like. To give greater support to the cover, it is sustained at the eight various angles by massive electro-gilt chains, which, whilst giving the appearance of bracing the whole together, act as suspenders, and connect above with the lifting apparatus.

Can any architect justify, or explain, this, and similar pretty monstrosities? A spire, as we recently defined it, is a roof which, being prolonged upwards, serves for an advertisement: such a font cover as this has apparently no use at all; it is a lid developed twelve feet upwards for mere wantonness, so that to remove it requires an elaborate "lifting apparatus."

Probably this is one of the many cases in which church architects, trained to imitativeness, proceed as of habit, without calling an old practice into court and trying if there be any reason in it. Not everything which was done in the lifetime of Gothic was warrantable. Rotherham parish church, as we see the matter, has, in this font cover, merely acquired a toy.

ARCHITECTURAL USE OF TERRA COTTA.

In a lecture before the Leeds Philosophical Society lately, Mr. Holroyd, of the Burmantofts pottery, treated of the architectural use of terra cotta. Burnt earth, in some form, he said, was the oldest composite and manufactured architectural material of which we had knowledge. Brick and terra cotta were, in a certain degree, synonymous terms: the former being applied to blocks of burnt clay not too large to be handled by one hand in the process of building; the latter to blocks exceeding this limit, and intended to be used in construction after the manner of blocks of stone. Another difference, however, was developing itself. Bricks were being made by machinery which treated the clay in only a half plastic, or even a dry, condition, by mere compression, without the preparatory plastic condition which gives to terra cotta one of its gratifications as an architectural and plastic substance.

In treating of the raw material of terra cotta, Mr. Holroyd said it was generally admitted that one of the purest strata of clay in England was in the Leeds district, lying under the Low Moor or Better Bed coal, at an average depth of sixty yards, and having an average thickness of about three feet. In connection with the architectural use of terra cotta the question of colour was important. On this head Mr. Holroyd said:—

The prime colouring matter is oxide of iron, present in one form or other in all genuine clays; but these oxides are very various in their quality and condition, and produce remarkably varying results under the action of fire. Some clays will develop by heat a rich deep red colour, others a warm buff, and these again vary considerably according to the mode in which the heat is applied, or according to the amount of atmospheric oxygen admitted during the process of burning. The colour qualification of each bed of clay can practically be determined only by experience, for although chemical analysis may indicate the actual quantity

of iron oxide present, its effect is a matter of direct experiment. In some cases it is necessary to support the colouring properties of the clay, by additional oxide, in other cases the oxide is present in too abundant degree and has to be neutralized. The degree or tone of colour most desirable for architectural purposes ranges from a warm buff to a deep red, and by the aid of recent improvements in manufacture aided by improved chemical knowledge of a technical character, it is now possible with a good material to produce almost any required tone or even any required colour.

In the production of these results with any accuracy the quality of the fuel used is an important element. A variation in the sort of fuel used often produces very perplexing results, and unless its nature is understood may defeat the greatest care in other processes. A sulphurous coal is one of the greatest drawbacks to purity of colour, and often furnishes one of the constituents for chemical combination with some of the salts evaporated by the clay and with them forms several varieties of sulphides often known as "scum" which more or less disfigures the surface of the bricks or terra cotta.

Passing on to describe the processes of manufacture, the lecturer referred to the difficulties created by shrinkage, to deal with which careful workmen were necessary. Moreover,—

When decorative or enriched modelling is required there is further scope for intelligent and trained skill. Many enrichments have been murdered in the modelling, and the most graceful designs converted into hard and lifeless monstrosities, from a lack of artistic perception on the part of the modeller. Having personally devoted considerable attention to this subject, I may perhaps be permitted in passing, to express the opinion that although the English sculptor in stone can possibly hold his own with the world, yet I have not yet found an English modeller in clay who can hold his own with the continental modeller of similar calibre trained in the Italian and French methods of manipulation either in respect to speed, quality, or spirit of his work. Possibly now that terra cotta is assuming greater architectural importance in this country, this position may not be of long continuance, but the great requisite is that trained artistic perception should more intelligently guide manipulative skill.

After the clay is moulded or modelled it has then to dry very gradually; for hurry, haste, and push are fatal to true work in terra cotta:—

Ample floor or still room is necessary, of a suitable temperature; and considerable attention is often necessary to regulate judiciously the process of drying. When sufficiently dry, (and clays differ as to this condition,) the final and possibly most critical process of burning follows. This process is variously performed according to the quality and nature of the clay and according to the standard of excellence in colour, exactness, and durability sought to be attained. Some terra cotta will not bear more than a good red heat, whilst some requires a degree of heat sufficient to melt iron or even steel. Much depends on the quality of the material and the colour desired, and very great practical and technical skill is required to secure even an approach to perfection. By some makers muffled kilns are adopted in which the flame does not come in contact with the clay, some adopt down-draft kilns, and others up-draft, some use square kilns and some round, there is in fact no rule, but the rule of experience based upon the nature of the materials and the appliances at command, but what is essential to good terra cotta, whatever the precise mode of securing it, is that it should be thoroughly well burnt. I need not say however, that in some cases the rule of thumb and precedent is more blindly followed than is alto-

gether desirable, and a thoroughly intelligent perception of cause and effect upon anything like scientific data is too often the exception rather than the rule, and hence it often happens that great irregularities occur in the degree of heat applied, and in the colour produced. Much greater attention has of late, and is now being given to this most important subject, and indeed it is obvious that it is a critical point in determining the question of the more general use of terra cotta.

On the head of durability Mr. Holroyd maintained that good terra cotta was better than stone; but it must be good. This material was also more than equal to sustaining any pressure of dead weight required of a constructional substance. As to cost, as compared with stone, it would vary with local circumstances: another element was the question of repetition or variation, and on this account it was important for architects to be acquainted with the manipulative processes of terra cotta, as it was sometimes possible to produce variety at no great cost, while, on the other hand, sometimes a small amount of variation might involve great addition to the expense. From 4s. to 8s. per cubic foot might be given roughly as the cost of blocks of terra cotta. With brick, the cheaper form of burnt clay, it could not, of course, come into competition on this score. Describing more particularly the Burmantofts Architectural Faience which is produced under his superintendence, Mr. Holroyd said:—

The material itself may be described as a ware of finer and closer grain than terra cotta, manipulated by practically the same processes, and brought into the desired form by an elaboration of the methods applied to high class terra cotta. To give it increased hardness and character it is however fired at a much higher heat; and being composed of very pure and clean raw material it is capable of receiving any colour, either by the body of the material being mixed with various oxides requisite to produce the desired result, or by being treated with coloured metallic glazes with a similar object. By both these methods adopted alternately according to the object to be attained, a very hard, durable, and beautiful material is produced, eminently adapted for working out in a permanent and artistic form both the simplest and most elaborate form of architectural decoration. The specimens of the material now submitted to your judgment, illustrate in fact the modern application of a process as old as, or older than, history, to modern designs and uses, and in a more complete and elaborate form. And this is all that can fairly be claimed for Burmantofts Faience. It is in fact the modern form of the enamelled bricks of Babylon and Nineveh of which we still possess recognizable and even elaborate remains, and of the Italian enamelled work in which men like Lucca del Robbia excelled many centuries ago. It differs from tiles inasmuch as it combines constructional uses as well as decorative, or can be applied simply in a decorative form, and it differs from most modern forms of tiles, also in that it is manipulated on the plastic principle entirely and is therefore much more capable of being readily applied to any desired form and to any design without the intervention of elaborate mechanical appliances. The beauty and mellowness of the design is not lost by transference to metal, every minute touch of the artist can be made to tell either upon a small tile or a large block.

Architectural terra cotta, the lecturer urged, in conclusion, must not be judged by the common instances of its being resorted to in the cheapest possible form; and its occasional failure was often due to a want of knowledge amongst architects of the special exigencies of its production.

The Queen has accepted a copy of Mr. Fawkes's illustrated work of reference on "Horticultural Buildings," recently published by Batsford.

The carved oak stalls which have been placed in Holy Trinity Church, Windsor, in memory of Lieut. E. W. Wynn, were designed and carved by Mr. T. H. KENDALL, of Warwick. The style chosen is that of the transition period from the Early English to the Decorated, when natural forms of foliage, very slightly conventionalised, began to be freely used as ornaments by the constructors of our cathedrals. The selection of this style has enabled Mr. Kendall to display his talent in wood-carving to great effect. The badges of the Scots Guards and the 1st Life Guards, and the oak, and the leek as emblems connected with Wales, are shown on portions of the work. The school of wood-carvers at Warwick, founded by the late Mr. Willcox, has long been famous; reliance on the chisel alone, without any after smoothing of sand paper, enables them to produce work of special crispness.

The students of the school of art wood-carving, Royal Albert Hall, have copied in walnut wood, an old English mantle-piece removed from Carey-st., and now in the museum, with a view to the revival of the archætonic wood carving of the 18th century. The one executed by the students is now on view at the school.

One of the most interesting, and in England most modern, of architectural problems is the designing of buildings to accommodate under one roof a number of tenants of the upper and middle classes; and one of the most recent and noteworthy contributions to its solution are the "Albert Hall mansions," now being completed from the designs of Mr. R. Norman Shaw, R.A. The block now being erected is divided into three distinct sections, each containing eight large suites of rooms, with eight smaller suites, which can be readily converted into four large ones. By ingenious planning, the elevation facing Hyde Park consists of seven storeys containing all the principal or reception rooms, while the back part of the building contains nine storeys in about the same height. Architecturally Mr. Shaw appears to have endeavoured to produce such a building as might have been designed by a Queen Anne architect for a similar purpose and with somewhat limited means; the front is boldly conceived, having two recessed portions above the two lower floors, while the projecting masses are connected on the third and fourth storeys by arcades of large semicircular arches. But the details are merely a multiplication of features which have been found effective in many of the smaller buildings designed by the same hand, and while the idea is honest enough, the result, especially in the bay windows of the sixth storey, is not conducive to dignity of effect; the same triplet of windows too is so often repeated, particularly in the two lower storeys, as to become decidedly monotonous, without being monumental.

Keramics.

We have lately seen specimens of the new "Barum ware" at Howell & James's. The body is a dark chocolate earthenware, and for this class of ware thin and light in the extreme. All Mr. Brannam's ware is thrown on the wheel, and the shapes of the pieces (generally vases, flat ware not seeming to be made) are good, but of no very novel design. The maker does wisely to stick

to good traditional forms rather than invent indifferent new ones, for to devise a new shape fulfilling all the requirements of good proportion is by no means an easy task. The ware is coated with a coloured slip, upon which are marked some very beautiful designs, grotesque figures, birds, and arabesque ornamentations. The superfluous slip is then wiped off, leaving the brown body showing as a background. The ware is then glazed and baked, and the piece is complete. A particularly rich effect is noticeable in some pieces, of which there are too few made by the designs, being done in a rich cream colour, which contrasts very well with the dark coloured body. Others, more ambitious perhaps, have a bluish grey slip as a ground, upon which the ornament is done in a brown tint. These colours somehow seem rather to jar, however. Mr. Brannam evidently limits his efforts to one class of design: this may be in part owing to the fact that, with the exception perhaps of a pupil, he employs no one to assist him in his work, but throws, designs, and fires his own productions. Whether this attention to one class of ware is a fault or not is an open question. It is better certainly to do one thing well than several badly.

We hear that, the Italian market which they had so long supplied with the more cream coloured ware for domestic use having lately become unremunerative, the firm of WEDGWOOD & SONS has turned its attention again to porcelain.

M. Lauth, director of the porcelain manufactory at Sévres, claims to have made a discovery of a porcelain which, when decorated, will bake without the colours changing. He informs our Paris correspondent that he is preparing a memoir on the subject which will shortly be made public.

The Engraver and Etcher.

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LIST OF PLATES.

Portrait of GEORGE MANSON.

The Cottage Door	Milking Time	What is It?
Children at a Well	A Dutch Baby	Devotion
Child with Porringer	Two Portraits	Melrose
High School Wynd	East End of Cowgate	South Grays Close
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The following works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printsellers' Association:—

- * *Thos. Agnew & Sons*—"The Sacred Lion," by Heywood Hardy; etch. by self; etch.; 10½ by 15½; A.P. 175 at 4 gs.; present. 25; B.L. 100 at 3 gs.; L.P. 100 at 2 gs.; prints 1 gn.
- * *Thos. Agnew & Sons*—"Young Anglers," by G. Mason, A.R.A.; etch. by C. Waltner; etch.; 16½ by 10½; A.P. on vellum 50 at 6 gs.; present. 25; A.P. on Japanese paper 250 at 5 gs.; B.L. 100 at 4 gs.; L.P. 100 at 2 gs.; prints 1 gn.
- * *H. Blair Ansdell*—"Morning" or "Ready to Start for the Moors," by R. Ansdell, R.A.; eng. by T. O. Barlow,

- R.A.; mix. (Mr. Barlow's own style); 19 by 27; 300 at 8 gs.; present. 25; B.L. 100 at 5 gs.; 1. prints 3 gs.; pl. prints 2 gs.
- * *H. Blair Ansdell*—"Pheasant Shooting, 'A Warm Corner,'" by R. Ansdell, R.A.; eng. by T. O. Barlow, R.A.; mix. (Mr. Barlow's own style); 26½ by 14½; A.P. 250 at 6 gs.; present. 25; B.L. 100 at 4 gs.; 1. prints 2 gs.; pl. prints 1 gn.
- * *British and Foreign Artists Association*—"Forbidden Fruit" and "Portrait of J. E. Millais, R.A.," by J. E. Millais, R.A.; etch. by C. Waltner; etch.; 8½ by 10½, and 7½ by 10½; A.P. 200 at 6 gs. (10 are on vellum); present. 25; B.L. 25; L.P. 1250. These plates form part of a series of thirty-six, illustrating "Biographies of Modern Artists." Only the A.P. states will be sold separately, the B.L. and L.P. states are to be inserted in the biographies.
- * *P. & D. Colnaghi & Co.*—"Portrait of William Blake," by T. Phillips, R.A.; etch. by W. B. Scott; etch.; 6½ by 8½; A.P. with Remark ("The Nativity" by Blake) 25 at 2 gs.; B.L. 75 at 1 gn.
- * *Fine Art Society*—"The Minuet," by Val. Prinsep, A.R.A.; eng. by J. B. Pratt; mix.; 24 by 18½; A.P. 200 at 5 gs.; present. 25; B.L. 50 at 3 gs.; L.P. 100 at 2 gs.; prints 1 gn.
- * *H. Graves & Co.*—"Dolce far Niente," by Constance Phillott; etch. by L. Lowenstam; etch.; 14½ by 10½; A.P. Remark (bird in left hand corner) 100 at 6 gs.; A.P. 125 at 5 gs.; present. 25; L.P. 1. 200 at 2 gs.; prints 1 gn.
- * *H. Graves & Co.*—"Lady Rachel Russell," "Browsing," "Spaniel and Pheasant," and "Retriever and Woodcock," forming part III. of the library edition of the works of Sir Edwin Landseer, R.A.; various engravers; mezz. and mix.; average size 5½ by 8; A.P. 200 each at 2 gs. (20 extra of "Browsing"); present. 25; L.P. 50 at 1½ gs.; prints 1 gn.
- * *Jourdan, Barbot & Cie.*—"Flora," by Cabanel; eng. by Achille Jacquet; line; 7½ by 11; A.P. Remark (a butterfly on rosebud in margin underneath the plate) 30 at 100fs.; present. 5; A.P. 150 at 60fs.; present. 20; B.L. 200 at 30fs.; L.P. none.
- * *L. H. Lefèvre*—"An Humble Servant" (a donkey's head, companion to "An Old Monarch"), by Rosa Bonheur; eng. by W. H. Simmons; mix.; 15 by 18; A.P. 275 at 5 gs.; present. 25; B.L. none; L.P. 100 at 2 gs.; prints 1 gn.
- * *T. McLean*—"Cherry Ripe," by J. E. Millais, R.A.; eng. by S. Cousins, R.A.; mez.; 14 by 20½; A.P. 425 at 10 gs.; present. 25; B.L. 50 at 8 gs.; L.P. 200 at 5 gs.
- * *T. McLean*—"Grandmama's Schooldays," by Kate Greenaway; eng. by T. L. Atkinson; mez.; 10 by 17; A.P. 200 at 3 gs.; present. 25; B.L. 150 at 2 gs.; L.P. 250 at 1 gn.
- * *Emilie Savary*—"L'Angelus," by J. F. Millet; etch. by Ch. Waltner; etch.; 20 by 17½; A.P. on parchment Remark (head of etcher in bottom margin) 25 at £50; A.P. on parchment 100 at £25; A.P. on Japanese paper 201 at £15.
- * *Emilie Savary*—"Le Départ pour la Fantasia," by H. Begnault; etch. by L. Le Conteux; etch.; 14½ by 17½; A.P. on parchment 100 at £10; A.P. on Japanese paper 125 at £7 10s.
- * *Emilie Savary*—"Le Fauconnier," by Eug. Fromentin; etch. by L. Le Conteux; etch.; 12 by 17½; A.P. on parchment 100 at £13; A.P. on Japanese paper 125 at £7 10s.

* *Emilie Savary*—"Pendant le prêche," orig. etch. by L. Le Conteux; etch.; 10½ by 14; A.P. on parchment 75 at £4; A.P. on Japanese paper 125 at £3; the plate will then be destroyed.

Seeley & Co.—"Portrait of George Eliot," by F. W. Burton; etch. by P. Rajon; etch.; A.P. on vellum 5 gs.; A.P. on Japanese 3 gs.

* *Arthur Tooth & Sons*—"Tolling the Bell," by G. B. O'Neill; eng. by A. Turrell; mix.; 24 by 18½; A.P. 175 at 5 gs.; present. 25; B.L. 25 at 3 gs.; L.P. 100 at 2 gs.; prints 1 gn.

* *Arthur Tooth & Sons*—"The Toper" (companion to "The Smoker") by Seymour Lucas; etch. by P. Rajon; etch.; 11½ by 14½; A.P. on vellum Remark (head of girl) 20 at 15 gs.; A.P. Japanese, five Remarks in margin, 25 at 10 gs.; A.P. Japanese, three Remarks in margin, 25 at 7 gs.; A.P. Japanese, one Remark in margin, 40 at 6 gs.; A.P. on India as usual 75 at 5 gs.; A.P. on India present. 25; L.P. 100 at 2 gs.; prints 1 gn.

Art in the Home.

HOW TO HANG PICTURES.

In an article in the "Magazine of Art" entitled "How to Hang Pictures", Mr. Lewis F. Day seems a little hampered by the fact that some people want a room hung with pictures for the sake of the pictures only, while others prefer to treat a room as a decorative whole, in which pictures are only features. As to what he refers to as "the ideal way of introducing pictures into the decoration of a room", namely, to have them painted for the prominent places they are to occupy, it is, in these days, rather out of the question, not one person in ten thousand having a house in which he intends to spend his entire life. Mr. Day says:—

In hanging pictures in a room we have to consider two things—the pictures and the room. A painter might, perhaps, be found rash enough to say that only the pictures deserve to be taken into consideration; but no artist would say so. That the room alone should be thought of is an absurdity beyond the conception even of a nineteenth century æsthete. Whether the effect of the pictures or of the room is of more importance will depend upon the quality of the pictures, and the value attached to them by the owner.

After some discussion and advice, the writer proposes as a solution the adoption of a "picture belt," separated from the upper and lower wall-spaces by simple mouldings of wood, so that this space may be safely treated with a view to the value of the pictures. What then, the writer enquires, should be the back-ground of the picture belt?

Painters differ as to the colour that is safest as a back-ground for oil-paintings. Deep dull red was for many years the tone most in vogue; of late there has been a re-action in favour of neutral green. A yellowish-brown, as nearly as possible the equivalent to gold in shadow, serves the purpose admirably; some shades of the common brown paper used for parcels are not far removed from the colour that is meant, and artists have sometimes dared to cover the walls on which their pictures hang with that very material. Whatever the colour adopted, it is easier to arrive at a satisfactory effect by "breaking" it. This is easily done by the use of a somewhat vague pattern in a tint only slightly removed from the ground. What is known as a damask pattern will suggest the character of

design. This may be either stencilled or printed, according as the wall is painted or papered. Anything more than stencilling as a background to pictures is labour lost; and by stencilling, the softest effects of diapering may be produced. What is known as "painted flock" serves also admirably as a background. If only the picture band is to be treated it would really not be a great extravagance to gild the wall between the pictures. This is at once the most obvious way of connecting the gold frames, the richest decoration for the walls, and the most sympathetic setting for pictures. If the surface of the wall were first sanded, or in any other way roughened, the effect would not appear too gorgeous, where the pictures were tolerably close together. And there would not be much of it to be done.

There would be no occasion, Mr. Day thinks, to gild the wall behind the pictures. Are the pictures, then, never to be altered in position, or taken away, or changed? Speaking of the custom of tilting pictures forward, Mr. Day proposes "the experiment of a sloping wall-space between dado and upper wall." This we think is not a "happy thought"; rather the reverse.

DRESS AND FASHION.

With the arrival of a deferred winter the light cashmere and surah, of which the mild autumn had prolonged the use, give way to heavier and warmer materials, of which the chief will be plush, peluche chinée, watered plush, plush resembling fur, and plush resembling peacock's feathers, or those of the golden or silver pheasant. For dresses, sometimes satin or moiré is used in combination with the plush.

For walking dresses, limousins, or limousins and velvet are great favourites: the former is either striped or plain; when striped the two colours are either marine blue and old gold, or green and coral.

For evening dresses, heavy materials are in vogue, such as embossed plush, or plush embroidered with gold and silver, or with appliques of flowers worked on it. Laces and bead fringe, of the colour of the dress, are the chief trimmings. To dispense with the artificial bouquets, or bunch of real flowers recently worn on the shoulder, it is now embroidered on in bright coloured silks.

Pelerines have been and are likely to be much worn: they are now longer, reaching below the shoulders, than they were last winter. Gloves for evening wear are worn slightly large on the arm, showing a careless wrinkle or two: tan colour is chiefly used, as it agrees with either white, black, or coloured dresses.

Low heels and square toes—decidedly ugly—are driving out of use high heels and pointed toes. Some affect bows of coloured ribbon on their shoes: while confined to shoes the style is tenable, but with boots it is less in place.

Tight fitting coats of plush, satin lined, made with basques, and assuming the appearance of a masculine coat of a hundred years ago, is the new "habit" for walking; chenille fringe and beads, or some of the many embroidered material being employed for the trimming. These are made by tailors, and on cold days a mantle is sometimes worn over them.

Very long cloaks are in vogue, of either velvet, broché silk or braided cloth of fine make. A novelty is the "policeman's coat" of blue cloth, close fitting, long, and possessed of a cape reaching to the waist, a sensible addition for wet weather.

A very pretty pelisse for walking is the following:—The back and front fit as closely as a dress, cut en Princess, forming large plaits, trimmed with fur round the edges and collar: a short gimp cord terminating with tassels describes a sort of basque: the gimp end simulates a pointed basque terminating with tassels.

There is nothing very decided in bonnets and hats, the choice being between small toque, and the extravagant broad brimmed hat. The "Amazon" hat is a very pretty shape, and suited for the weather, since it entirely covers the head and yet does not present any superfluous brim to be caught by the wind. It has a felt crown with brim turned up and trimmed with fur as mentioned in my last: a long feather adorns the right side above the brim, and a cluster of velvet leaves, fastened with a steel buckle commences in front and finishes on the left side.

The "Newmarket" hat, of "Ventilating" felt, to accompany the now fast becoming vulgar, yet nevertheless comfortable "Newmarket" coat, is an undesirable introduction: a lady might as well take to wearing the "chimney pot" hat. ÆSTHETIC.

WHO MAKES THE FASHIONS?

In an article on "Fashioning the Fashions", a daily paper gives an idea of the real origin of changes of dress. According to the writer, they are concocted by the editors of fashion journals, in concert, or collusion, with milliners, and not without guidance by the interests of manufacturers:—

The Baroness Flora, for instance, editing and administering, in her own parlance, one of the most distinguished of these organs of frills and ribbons, makes it her business, and, what is more, her profit, to go round at least once a month to the best dressers of Bond-street or the Rue Vivienne. The Baroness Flora, who is as much a Baroness as she is a Flora, is equally well known in either locality. Her paper guides, and as a matter of fact is guided by, the secluded shrines of Fashion for which such thoroughfares are famous. She has all the snavity of the tout, and the dignity of the grande dame. Her business assumes an air of social pleasure. She has not called for orders; she has called to give and receive hints. It behoves the Baroness to know exactly what shapes Madame has in her inventive mind; it behoves Madame to know what forms the Baroness can best afford to advertise. There are equally important questions as to stuffs. It is evident that if you adopt the gold brocade of last year, or the year before last, trade questions are involved. The gold brocade, whoever they may be, must not have it all their own way. The year of brocade, a golden year, should be justly followed by a year of plush, or even a year of sackcloth. The determination of flowers to the head—those flowers which, though sarcenet and gauze, at least looked natural—ought in pure justice to be succeeded by a period of plumes. The heavy and regal velvet draperies of to-day owe to-morrow a revenge of foulard or écaru.

The typical "Baroness", while she makes something by the dressmaker, does not neglect the profit to be got out of the dress-weaver. Her rounds in Bond-street and the Rue Vivienne are not her only rounds:—

She will be found in the counting-houses of wholesale mercers, and you may see her feeling with dexterous fingers the precious or paltry stuffs that lie on the dull counters of Lyons or Macclesfield. It is there that she discovers the coming stuff, or, rather, that she arranges with the

merchant of her choice what be shall the coming stuff. Let the weaver have exceptional facilities for the production of shot silk, and you may be certain that even shot silk will be resuscitated in certain quarters that year. Let madapolam hang heavily on the trader's hands, and we are not sure, if the trader put it in the proper light, that madapolam ball dresses would not be seen at the Elysée or Marlborough House in the winter season. Frieze or jaconas, poulx de soie or tartan, bandana or cachmere, it matters not; one and all they are virtually imposed upon the public by the united efforts of Madame and her wholesale friend. You will see after these little interviews little paragraphs in the Baroness's little sheets. The paragraphs will remark, with soft seductiveness, that it appears certain that cotton velvet will be the rage this winter. It is a fabric admirably adapted for setting off the bust, and pleating in the train. It is equally adapted for dinner and for demi-toilette. The Duchess of Threestars wore one last week, at the Pas de Loup concerts, and Madame Fourasterisks, of the Insanités Dramatiques, exhibited a lovely one the day before yesterday at the Bois. And then, perhaps, if the Baroness is very mercantile indeed, she will hint that Messrs. So-and-So have some charming stuffs of this kind in pea-green and purple. The feminine mind is all that it should be in most respects, but, despite its flatterers, it is in reality a little deficient in the cunning with which it is proverbially associated. It does not see the hook behind the cotton velvet. It sees the cotton velvet, purple and pea-green, calculated to point a contour and adorn a train, and then the Duchess, or perhaps—more alluring still—the Insanités Dramatiques. Who can resist such a phalanx of seductive forces? When those cotton velvets appear in the shop windows there are many thousand eyes that welcome them like long-announced friends. They are the fashion in many minds, before they have become the fashion on many bodies, and you shall find decent housewives in Brixton, and Batignolles, who know that it is the mode to wear cotton velvet this winter, ere, as a matter of fact, half a hundred dresses of that material have been made up in Paris or London.

The fashions are launched, (lancées) by certain ladies, often of good birth and position, but necessarily moving in good society, who get all their dresses from the milliners without payment, in return for wearing novel costumes in public. These ladies are known as "lancées":—

They come ostensibly with an order, which they know will not be executed on the single strength of their or their husbands' solvency. They want a quiet black. To punish the quietude, the modest aspirant will be compelled to flaunt a peacock in her bonnet, or to drag twenty birds of Paradise in her train. She may obtain merino, but it will be at the cost of exhibiting velvet. Yes, the home-spun dress for household use will be finished next week, but a fortnight hence you must show that shimmery silver and grey in the Park or the Bois. The home-spun is bought, and the shimmery stuff is shown, and the Baroness has a justification for her announcement that the Duchess or the Prima Bouffa has stamped the texture in question as the fashion.

At the marriage of Captain Grey and Miss Mirabel Knollys, which took place last month at St. Margaret's Church, Westminster, in the presence of the Prince and Princess of Wales, the bride wore a dress of white satin, trimmed with old English point lace, the pointed corsage being embroidered in pearls, and relieved with gardenias and lilies of the valley, and the skirt trailed with natural ivy and orange blossoms. The bridesmaids were dressed alike in costumes of red plush, trimmed with Surat silk of the same colour, the skirts edged

with brown fur; and wore on their left shoulders bunches of tea roses; bonnets and muffs were of the same colour, also trimmed with fur; stockings red and shoes black, with diamond buckles. The bride's travelling dress was of Chinese grey nun's cloth; jacket, bonnet, and muff of plush of the same colour, trimmed with blue fox fur.

There is an Anti-Crinoline Society already in existence, and it has issued the following protest, for signature in literary and artistic circles:—

We the undersigned, believing that the artificial aid to dress known as crinoline or hoop is inconvenient and ungraceful to the last extent, hereby engage ourselves never to wear the same, whatever attempt is made on the part of milliners to impose this tyranny on the ladies of England.

The folly of tight lacing having been once more under discussion in the daily papers, the conductor of "Sylvia's Home Journal" affirms that whenever there has been in that publication a protest against squeezing the waist, letters have been received from men declaring that the writers "will never abandon their predilection for a taper shape." This may well be, and yet not prove that any man of sense shares the predilection.

The love of old things (says the "Cabinet Maker") is being played upon by the popular architect and designer, Mr. E. W. Godwin, F.S.A. The latter gentleman has been at some pains to trace all the furniture associated with Shakespeare, and having classified his discoveries, he serves them up as "The Shakespeare Dining Room Set."

The japanned metal coal box with flowers painted on it—a favourite aversion of art reformers some years ago—is, we gather from the *Ironmonger*, almost extinct. In the same paragraph, however, we learn that the patterns that have mostly sold this season—apart from wood vases—have been those in imitation of wood. Such is, in some directions, our art progress.

If only a small proportion of the inhabitants of London were to adopt the methods offered by Messrs. DICK RADCLYFFE & Co. for improving the appearance of town houses by horticultural appliances, much would be added to the appearance of this dismal metropolis. The designs we have received from this firm show London leads arranged as a fernery, covered ways or lobbies fitted as aquaria or conservatories, small winter gardens on the roofs of bays and porticos, back yards converted into aviaries and ferneries, and other similar plans, evincing ingenuity in the mitigation of unloveliness. Their Queen Anne window conservatory is another specialty illustrating the application of art to house floriculture.

A writer in a contemporary trade journal suggests that "additional dignity may be obtained for an ordinary piece of furniture by carrying the principal lines up to the ceiling." As an example, a sketch is given, of a sideboard, the perpendicular lines of which are continued up the wall to the cornice, cutting the wall space immediately above the sideboard into panels, which the writer proposes to fill with carving, stamped leather, or Lin-crusta Walton. The result is ugly with the ugliness of emphasised uselessness: we have seldom met with a more unfortunate suggestion.

TWO LIBRARIANS, SECRETARIES, &c.—A few copies remain on sale of the first (1880) volume of *The Artist*, comprising the only complete contemporary chronicle of the current art of 1880. The price, up to the 5th inst., is 8s. 6d., or 9s. post free; after the 5th it will be 11s. post free.—WILLIAM BRYCES, 185 Fleet-street. N.B. The volume for 1881 will be ready shortly.

Music.

A SHORT COMMENTARY on Handel's Oratorio "THE MESSIAH," for the Use of Audiences and the Guidance of Listeners. By JOHN CROWDY. Price 6d., by post 6½d. Half price in quantities for sale at concerts. Contains the full text of the words and occasional musical quotations.

LONDON: WILLIAM REEVES, 185, FLEET STREET.

An English, or rather Scotch, composer, Mr. A. C. Mackenzie—the same who contributed a cantata to the Worcester festival—has had a hearing for a quartett, with piano, at the Monday Popular concerts; and there is general consent as to its value.

A choir directed by Mr. Geaussent, the nucleus from Blackheath, has come forward at St. James's-hall with fair pretensions to occupy the place in English musical societies left vacant by the disbanding of Henry Leslie's choir. The critic of the *Daily Telegraph*, remarking upon the advent of the new choral body, and the scope of its performances, says:—

Our oratorio chorus may be depended upon to keep their pride of place against all comers, but with regard to those which affect the madrigal and part song, the outlook is not quite so assuring. The masterpieces of our old composers, together with the productions of their worthy successors, are now little better esteemed than so much programme-peddling. As an entertainment in themselves their day is almost passed, which fact those that look back upon the history of Mr. Leslie's choir recognise as having been proved by the most practical test. Different people would, no doubt, account for this in various ways; some, perhaps, by a reference to the rise of the modern orchestra, its aggressive career, and its ever accruing tendency to make an excitation of the nervous system stand in popular conception for true musical effect. Whatever the cause, the result is only too clear; wherefore we shall not be far wrong in looking upon "Mr. Geaussent's Choir," and all other such associations, in the light of a forlorn hope.

It is much to be hoped that this view may turn out to be, as we believe it is, unnecessarily desponding.

At the Crystal Palace concerts a new violinist, M. Marsick, has produced himself, with success so far as executive ability is concerned. He is a player of the French school of Sarasate and Vieuxtemps, rather than of the more serious cast of Herr Joachim. As in painting, so in violin playing, the individual ethos, and the national temperament, are sure to express themselves.

A symphony has been added to the stores of English music by Mr. Henry Leslie, and was produced at a Crystal Palace concert last month. It is of the programme music class, though it does not, we believe, put forward the absurd claims to be "descriptive" which are sometimes heard of. Music has no mission to be descriptive, and no power to express a definite idea: it may however be, in a vague manner, illustrative. Mr. Leslie's symphony is called "Chivalry"; and the usual four movements have each a name: the opening allegro con brio is called "Youth", the andante "Love", the scherzo "Play", the finale, allegro con fuoco, "War, Death, and Glory". This is a happy adaptation of the programme music notion, and will help an audience to appreciate, though it might safely be presumed that no two persons, listening to these or any similarly labelled musical movements, would, without previous knowledge, be likely to guess their respective topics. If Mr. Leslie's work cannot be said to stand in the first rank for originality, it may certainly be accorded a first place as re-

gards workmanship. One would say on hearing it, that Mr. Leslie's favourite master is Beethoven, and that, like that great genius, he knows the poetic value of the drums.

Those who have a taste for good organ playing may be glad to know where in London at the present time they may hear it. This branch of art, traditional in England for ages, was never in a higher condition than now; and organs have never been so full as now of resources. It is scarcely necessary to say that at St. Paul's, if Dr. Stainer is at his post, there will be good performance, probably of classical organ music; and extempore playing—a matter in which our best organists pride themselves—a not too severe type. Nor will there be anything but thorough competency if his authorized deputy, Mr. G. C. Martin is on the seat. From Dr. J. F. Bridge, at the Abbey, will be heard classical and good diapason playing, without too great severity. For superb extempore playing, and tasteful use of the tone colour afforded by an instrument of the first order, must be mentioned, as preeminent, the Temple Church organist, Mr. E. J. Hopkins. Good fugue playing, a speciality of the organ, may be relied upon from Mr. James Higgs, at St. Andrew's, Holborn: this gentleman is the author of a work on fugues. Taste of a high order, and a leaning to the classical will be found to guide Mr. E. H. Thorne, at St. Michael's, Cornhill; and here it may be noted that good organ playing lingers in the City, surviving sometimes good congregations; for City churches are often rich, and can bid for the best musicians, and maintain the best organs. Dr. Steggall, at Lincoln's-inn chapel, and Mr. C. J. Frost, at Christ Church, Newgate-street, are exemplifications of this. Other names which cannot be left out are those of Mr. Jekyll, of the Chapel Royal; Mr. F. Docker, of St. Andrew's, Wells-street (whose style will be found a little orchestral); Mr. Edmund H. Turpin, of St. George's, Bloomsbury, a thorough all-round man, playing from the light of large musical knowledge and comprehensive taste; Mr. W. S. Hoyte, of All Saints', Margaret-street, modern and brilliant without lack of solidity; Mr. Myles Foster, at the Foundling Hospital, effective and varied; Dr. C. G. Verrinder, at St. Michael's, Chester square; and Dr. E. F. Gladstone, of Christ Church, Lancaster Gate. Wanderers in search of good sacred music—and there is nothing necessarily inconsistent with devotion in this—and visitors to London, may find this list useful.

Drama.

The rewritten and revised edition of the "Black Crook", with which the Alhambra company have elected to reopen their newly decorated theatre, bids fair to retain its popularity for some time to come. The reproduction is especially remarkable for the dramatic power and vigour of its groupings, the result being some highly effective tableaux. The scenery, from the brush of Mr. Callcott, is very artistic; the Fairy Glen with its cascade of real water, and the brilliantly lighted Hall of the Thousand Tapers must be especially noted; the former for its quiet beauty and repose, and the latter for its brightness of effect. Of the three ballets, the first with its fair Amazons in their glittering armour is perhaps the most picturesque, whilst in the Coral Island scene, Mdles Pertoldi and Gillert are seen at their very

best. The ballet of ferns, notwithstanding its suggestive title, does not quite come up to the expectations raised; the white dresses of the dancers, being decorated with large fern leaves laid perpendicularly upon them, are apt to remind one somewhat unpleasantly of "ornaments for the fire stove". Although the music of the first and third acts as written by M. Jacobi has a strange likeness to the *Cloches de Corneville*, it is bright and tuneful; in the second act Mr. Fred. Clay's musically writing materially enhances the enjoyment of the scene. Throughout the dresses are tasteful in design and harmonious in colour, even in Orangeland, where the use of yellow tints has been unsparing.

The re-written book by Mr. Harry Paulton is quite up to the average of these productions. Being an actor himself, and apparently a generous minded one, he has been careful to give all the characters a chance of distinguishing themselves; the result is a series of scenes between different sets, which although amusing in themselves tend rather to retard the action of the piece. During the recess the theatre has been entirely re-decorated, and some structural alterations made which have resulted in widening the proscenium. In repainting, care has been taken to restore the original decoration, and the colour is now in harmony with the design. The dome has been painted sky blue, studded with stars, and four of Siemens' electric lights, enclosed in a stained glass lantern open at the top, flood the ceiling with brilliance, whilst the colours of the glass temper its brilliancy on the lower parts, and entirely abolish the unpleasant glare. For those who may be feeling alarm, after the recent sad catastrophe at Vienna, it may be reassuring to state that a fireproof concrete screen between the stage and auditorium has been erected, and that in consequence of an easier access to the stalls having been made, egress in case of fire is now rendered easy.

A fairy tale of quite another sort has just been produced at the Criterion, the author Mr. W. S. Gilbert, and the name "Foggerty's Fairy". This piece was originally written for the late Mr. Sothorn. Not unworthily however has his mantle fallen on Mr. Charles Wyndham, who by his unflagging energy and vivaciousness carries the play through triumphantly. Mr. Gilbert has again taken a new departure, and scorning all laws and traditions, has marked out a course for himself. It is somewhat startling in a modern room to see a fairy come sedately out of the wall, and offer an astonished gentleman magic pills and draughts; and afterwards commence to philosophize in a manner which is as original as amusing. Mr. Gilbert's doctrine of the possibilities of "if" will no doubt be quoted and parodied for many a long day to come. Throughout the whole piece laughter is checked by surprise and surprise is overcome by laughter, and when the curtain falls, a feeling of breathlessness remains such as Pip must have experienced when the convict suddenly dipped him backwards on the top of the tombstone.

The management of the Haymarket have not been altogether happy in their selection for their new season. Although it would be very unfair to compare the present exponents of the character in "Plot and Passion" with the creators of the parts, yet either because the school to which they belong lacks vigour, or else public taste has declined for this sort of food, the result is not a success. More interest however is attached to Mr. Burnand's version of "Lolotte" in which Mrs. Bancroft

gives reminiscences of herself when she was at the Strand twenty years ago.

Mrs. Langtry's appearance as Miss Hardcastle for the benefit of the Royal General Theatrical Fund probably resulted in a substantial addition to the available balance, and consequently by her good deed she places herself beyond the pale of criticism. If however the rumour be true that she intends taking to the stage, it is doubtful whether art gains much at present by her joining the profession, for notwithstanding her beauty, and a charming voice, she has much yet to learn and something to unlearn. Mrs. Langtry's style is apparently more suited to a part in which repressed sorrow is the characteristic; therefore, in the scene as the barmaid she did not appear at her best.

The Art Trades.

REAL DRESDEN CHINA.

SPECIAL NOTICE and CAUTION.

MR. SAMUEL LITCHFIELD, 28 and 30, Hanway-street, Oxford-street, London, W., begs to inform collectors of artistic PORCELAIN that genuine SPECIMENS of the Royal Saxony Manufactory's productions can be seen and purchased at his Show Rooms. (See the May number of the Artist.)

At the present time large quantities of China ornaments, of inferior quality are being palmed off for Dresden, and the shuffling marks are frauds on the Royal Manufactory.

Mr. Litchfield finds it necessary to advertise the above caution, because it has come to his knowledge that firms and co-operative societies, whose good reputation in other matters will mislead the public, are selling this so-called Dresden, and which is only worthless imitation. Mr. Litchfield will procure from Dresden any article not in stock, or, if time presses, will recommend the customer to another house where genuine Dresden may be bought.

A short descriptive account of the Royal Meissen Porcelain Manufactory, with illustrations and potters' marks, will be found (pp. 90-96) in Mr. Litchfield's "Pottery and Porcelain," second edition, post 8vo., bound in cloth, price 5s.

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EUROPEAN GALLERIES.

The second exhibition of the European Galleries, previously called the Decorative Art Exhibition, was opened to a private view on the 10th of December. This exhibition is, avowedly, somewhat of the nature of a bazaar. Many interesting works by men of note are to be seen; those by Millais, Alma Tadema, Herbert, &c., although not notable examples, are worth inspection. The sketch by Millais of "Young Raleigh," for his picture lately exhibited at the Fine Art Society, will interest students.

In the water colour room are worthy of notice small examples of Birket Foster, good drawings by Leonard Lewis, Mrs. Duffield, Madame de Cool, J. D. Linton, and an exquisite example of that master of eastern effect, F. Goodall, R.A. Bernard Evans shows a work of merit, and some sketches which would be better in the artist's portfolio.

Among the oil pictures Muckley's flowers are good as usual, and a replica of Fildes's celebrated "Betty" will no doubt receive much attention. The Red Fan by J. D. Linton is good, and there are pictures by G. A. Storey, A.R.A., Oakes, and E. Parton; the two latter not

good examples. The sketch by A. Ludovici of the "Feu Follet", for the picture now exhibiting at Suffolk-street is here to be seen, as also Bianchi's study for his "Shoemaker's Shop." Several works by J. R. Herbert, R.A., are not particularly good examples of this painter, but a few drawings by G. F. Wetherbee, T. F. Dicksee, and Clara Montalba, are good specimens of their several styles, while two pieces by Lamoriniere are interesting from the nature of the medium with which they are painted, dissolved amber.

In the other departments of the display there is very little that is novel or of great interest; the notable exceptions are the Limoges enamels of C. & G. Jean, and some Louis Quinze, Louis Seize, and Vernis Martin, exhibited by Felix & Wyman. Their Adam mantel-piece is good in form, but the colouring is objectionable, and their Chippendale furniture is but commonplace. With the exception of some screens worked and painted by hand, and some good pottery by Boulanger of Choisy-le-Roi, the exhibition presents little more for mention.

The *Ironmonger* states that the well known CARRON iron company, owing to the number of years it has been in existence, is in a position to supply the newest style of stove, decorated and ornamented in the present fashion, by simply going to their pattern rooms, where they have, among the designs made by them in the last century, many which have been recently revived.

A long course of litigation in regard to certain patents for nickel plating has come to an end with a decision which voids the patents, and removes all restriction upon the trade in regard thereto. A considerably increased use of the process is anticipated.

The latest "combination article" for the table is a combined cruet stand and toast rack.

Messrs. OSLER have been showing a table ornament, 65 feet long, which they have made for the King of Siam. The entire length is necessarily composed of ten or twelve separate pieces, the lines of which are here straight, there flowing, now crescent-like and circular, again lozenge-shaped, and at one effective portion of the design resembling a double crucifix, but with modifications which relieve it from any inappropriate symbolic suggestion. The whole lends itself to floral decoration.

A new material for decorative use on walls is "Subercorium," introduced by Jeune & Co., Limited, of Queen Victoria-street, and recommended for dados, panels, fillings, &c. It claims to be impermeable to moisture, very pliable, and not readily broken. The makers say it "can be made to represent either leather or wood". Cannot it stand on its own merits? Or must every new thing simulate something already known?

Messrs. J. RIDGE & Co., of Sheffield, are making a specialty of what is called "ivory ware," a porcelain having the appearance of ivory, which they use for tea and coffee sets, biscuit holders, and other articles for the table, mounted with plate. The ornamentation is hand painted.

Messrs. EYRE AND SPOTTISWOODE, in their fine art cards this season, offer a marine series by the late E. W. Cooke, R.A., and have availed themselves of the services of J. Dundas, E. Maurice, Miss Steel, Harry Arnold, Mr. Corbould, M. Albert Warren, Mr. Hipsley, and the late J. Frost. One set is by the Hon. Emma Sugden. We find, in some which they have sent us, the exceptional merit of good verses; but all the designs are not free from that exceedingly cheap resort of the

weak which consists in making stiff drawings and spelling words with—wherever it can be inserted—an unnecessary e. That this is uncalled for is shown by the success of Mr. Harry Arnold with his 'tween decks scene on board an ironclad, entitled "England's Defenders: Past and Present".

The proceedings by the Goldsmiths' Company for the recovery of 643 penalties of £10 each in respect of the sale by a well-known dealer in Oxford-street of a large quantity of spurious Queen Anne plate have been terminated by the defendant abandoning his defence, and judgment has been signed by the Goldsmiths' Company for the whole of the penalties.

The art department of Messrs. Howell & James loses, at the commencement of the new year, the superintendence of Mr. H. McDOWELL, to whose taste, ability, and courtesy the artistic business of this firm owes much of its success with the upper classes of London society.

Art Abroad.

ART NOTES FROM PARIS.

(From our Correspondent.)

The absorbing art topic is the new art minister's project of abolishing official teaching at the Beaux Arts schools. As there is much misconception in the mind of the public upon the subject, it may as well be said that the schools will remain the same; the models, casts, studios, library, all will remain at the service of the students free of all fees as heretofore, but there will be no masters, no control. Students will be at liberty to place themselves under a master elsewhere, or not, as they please. No doubt there are abuses connected with official teaching: the pupils of MM. Cabanel, Gerôme, Lehmann, Boulanger, &c., are those who carry off the prizes: and to be somebody's pupil is a sure way into the Salon, if to be nobody's is not an equally sure way to be rejected. Still when one sees such men as Henri Reynault, Moreau de Tours, Bastien Lepage, and others equally original all issuing from the atelier of M. Cabanel I think it proves that he at least is a first-rate master, one who knows how to direct without influencing. There may be something in the desire to let each individual mind follow its own bent, but there surely are, and must always be in art, as in music and poetry, certain rules to be learnt without which a work is unsatisfactory. It is very well to say all an artist has to do is to put himself before nature, and paint what he sees; but, unless in very exceptional cases, he has to learn from a master what to see and how to see. People generally see everything, but they do not look at things as an artist does. Everything in nature is not appropriate for a picture, and certain things are impossible to render on canvas: it is surely therefore requisite that youth should have the experience of maturity to guide it and teach it laws of selection and sacrifice, of composition and harmony; otherwise you get eccentricities such as the Impressionist School, which is simply affectation and talent run riot. One reform that M. Proust might very well carry out would be to open some studios at the State School to women: it is hard that in art as in everything else, with the exception of music, women must pay heavily for what men get for nothing.

There are some new suggestions for the Salon of this year—always new regulations and always the same results! How can it be otherwise when it is always la

Cameraderie? One year the state and the artists share the favouritism; another year the artists alone have the lists of pictures to be received. As the world wags it is as impossible to expect justice as it is absurd to complain when it is not attained; but why waste time upon "reforms" to gain an unattainable object? The new suggestions are that each artist should only send one work (not a bad idea—space being limited and artists unlimited); that all large decorative subjects should be placed upon the staircases instead of tapestry; and that medals should be unlimited! Bravo! we shall all be decorated in time for the centenary of the great revolution. But the two first suggestions are wise, and might be commended to that august body, the R.A.

The Society of Animal Painters has been formed, Van Marcke standing aloof at present, and promising his support only if it be made an exhibition open to all comers. It will open its doors to the public in April, in the Rue St. Honoré, 251.

At the galleries of "Art", besides two pictures of W. Q. Orchardson, are some water colours by Baldomero Galofre, of the coast from Civita Vecchia to Castellammare. They are full of air and light, but tricky and somewhat papyry: the best is a fishing boat riding in on the surf; but when you have seen one, you have seen all.

Courbet's pictures fetched good prices at the recent sale, considering that years ago they could have been bought for as many sous; proving once more that the public is wrapped up in ignorance and obstinacy. No one can look at some of these Courbets without being struck with the intense truth to Nature in them, and the splendid colouring. Happily several will soon be on view at the Louvre, for former detractors to learn and acknowledge, if that is possible, the error of their ways. At the same time one must not forget that Courbet was not a silent sufferer under Imperial despotism, and much of his unpopularity and snubbing arose from his political opinions, which he took every opportunity of ventilating. He is pointed at now as an instance of nonofficial training both as an example of originality allowed to take its course with most happy results, and also of unsuccess for want of "protection": but probably his antagonism to the empire was the main cause of his unpopularity. Meissonier is engaged upon a portrait of Mme. Mackay, about the size of his Dumas. Vollon is painting a life-sized portrait of a lady, with all the vigour which he puts into his still life pictures. Henner also has been painting a portrait of the Comtesse d'Eu, and is about to begin one of the Comtesse Kessler, a lady who rejoices in hair of the colour so much affected by M. Henner in his subject pictures.

The first statue, that of Auville (1697-1782) has been placed in its nich in the Hotel de Ville. There is to be an International Exhibition of Industrial Art here in the autumn, from 1st Aug. to 15th Nov., confined to furniture and drawings.

The Ecole des Beaux Arts is to be enlarged at a cost of eight and a half millions of francs. More studios are wanted, and exhibition rooms for casts, copies, and restorations (on paper) of ancient works of art which are now stowed away in cellars, visited only by the waters of the Seine.

Paris; 22 December, 1881.

PENGUIN.

Munkacz's work "Christ before Pilate" has gone from Paris to Vienna, where it commences its tour

through Europe. While it was in Paris a general opinion was arrived at that the expression of the features of the Christ was too human:—

It was a face of ideal beauty and of striking asceticism, but it was thought that the haughty look and the bitter contempt lurking about the mouth and the severity of the brow did not harmonize with the infinite charity of the Saviour even in the midst of his ferocious persecutors. With a courage and conscientiousness which do him honour, Munkacz went to work again. He had conceived a Christ meeting his adversaries by proud, philosophic disdain. He wished to represent a lawgiver confident in the eternity of his work, and despising those who think they can destroy it by destroying its author. Public criticism showed him that even the modern mind could not understand a Christ without the Divine charity and infinite pity which have been handed down as a tradition through centuries. Munkacz closed the room where his picture was on view. He took up his brush again, and the head of his Christ is now all that the most pious believers in the Divine mission of the Saviour can desire. It remains the ideal of human beauty, but its brow is gentle and humble, the eye is full of pity and sorrow, and the mouth seems to be breathing pardon and prayer.

The number of designs and models received at Rome for the monument to King Victor Emanuel amounts to about three hundred. The architects incline to the construction of a public square, flanked by porticos, and a triumphal arch in the centre, for the statue of Victor Emanuel under it. The sculptors favour a monument in the form of an obelisk, and many designs for such an obelisk are said to be felicitous.

We have already mentioned the official commissions from France which have recently been in England to study our schools of art. One result of that sense of the necessity of keeping pace with us which these commissions evidenced is a decree of the government, just issued, reorganising as a state establishment the Ecole Nationale d'Art Decoratif at Limoges, the centre of the French pottery manufacture.

To the panoramas in Paris has been added one by Poilot & Jacob, the charge of the French Cuirassiers at Reichshoffen, a brilliant but fruitless movement which is surrounded in that country with a halo of patriotic pride similar to that earned by the heroes of the Balaclava charge in England. In the immediate foreground a striking contrast to the mass of military uniforms is produced by the introduction of a peasant's waggon laden with homely furniture, its horses shot down, and the dead body of an Alsatian woman, its owner, lying by the side. The figure of the woman is not painted on the canvas, but laid out in waxen effigy, as are also the bodies of several German officers. A number of guns, sabres, helmets and other objects are also strewn about the ground, but arranged so skillfully as hardly to show where the painting leaves off and reality begins.

Amongst the subjects for students' prizes at the Royal Academy of Belgium are a design for a monumental entrance to a subalpine railway tunnel, and a statue of "Electricity."

A correspondent of a Naples journal who has just returned from England, after blaming the eulogies of the Italians on what they have accomplished in the industrial arts as shown by the late exhibition in Milan, deprecates the project of a great exhibition at Rome. After what he has seen in England he thinks the Italians would only make "an exhibition of themselves" by any such undertaking.

A set of paintings by the eminent Russian artist Vereschagin has been on view in Paris, and is to come to London. They are pictures of oriental life. There is also a painting of a huge pile of human bones which the artist, with grim but not ill-directed sarcasm, has entitled "The Apotheosis of War", and dedicated "to all great conquerors, past, present, and future".

The lady painters of Paris have resolved to hold an exclusive exhibition next month.

ANIMALS IN MOTION.

At Paris some weeks back M. Meissonier invited a very distinguished company of artists, photographers, and men of science, to supper, and to see Mr. Muybridge's photographs of animals in motion. These are some of the results of the experiments in animal photography carried on by Mr. Muybridge at Palo Alto, in California, the residence of Governor Stanford, who placed at his disposition an exercising track and the use of a stud of horses. According to the *American Register*, "Of all modern artists, and perhaps of all artists who ever lived, Meissonier has devoted the most attention to the subject, and has expended a fortune and years of his life in his attempts to solve the intricate and hitherto impossible problem of fixing the attitude of an animal in motion at a given moment. The patient investigations of Meissonier are proved in his unparalleled achievements, but even his quick perception and masterly rendition fail in absolute accuracy. At last the Gordian knot is solved, and from the far-off land of California comes a man who is welcomed by the most eminent of living painters, accorded his friendship, and introduced by him, with generosity equalled only by the greatness of his renown, to an assemblage of eminent men, such as is seldom found within the walls of one room. The pictures consisted of a large number of photographs projected with the aid of the oxyhydrogen light, the size of life, upon a screen, illustrating the attitudes assumed by a horse during each 12 inches of progress, while performing the various movements of hauling, walking, ambling, cantering, galloping, trotting, leaping, etc., many of these positions being foreshortened, and exhibited as seen from various points of view. In many of these pictures the successive actions of the muscular system were plainly distinguishable. Other pictures illustrated the actions of the dog, the ox, the deer, etc.; and the attitudes of men in the act of wrestling, running, jumping and other athletic exercises. These, though few in number, were most admirably represented, and the warmest applause came from those whose greatest works on the canvas or in marble are those of the human figure."

With the aid of an instrument called the zoopraxiscope many of the subjects were exhibited in actual motion, and the shadows traversed the screen, apparently to the eye as if the living animal itself were moving; and, the various positions of the horse and the dog, many of which, when viewed singly, are singular in the extreme, were at once resolved into the graceful, undulating movements we are accustomed to associate with the action of those animals. The most remarkable and beautiful pictures were probably those of birds on the wing, so rapid is the action of the wing of a bird, and yet its movement was plainly visible in many of these, although the duration of the exposure of the negative was only the one-five-thousandth part of a second. The

exhibition of these pictures completed an entertainment at which the only dissatisfied man present was Mr. Muybridge himself, dissatisfied, however, only because he considers his results at present as simply suggestive.

Art Literature.

Recommended by the Department of Science & Art, South Kensington.

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Pygmalion. By THOMAS WOOLNER. (London: Macmillan & Co.)

No art has had the good fortune to have its aspirations so completely embodied in a classical myth as that of sculpture in the story of Pygmalion. It is, then, no wonder that a sculptor, minded to poetry, should select this fable for his verse, as Mr. Woolner has done. The poem is on the scale and in the measure of such works as "The Princess" by Tennyson; and consists of twelve books, in which the well known story is elaborated with heroic incident, and receives a turn which may be described as anti-miraculous. Pygmalion, that is to say, develops a love, not for his actual marble, but for the fair Ianthe who has posed for him as model for a statue of Hebe; and instead of endowing the statue with life, the Goddess of Love gives the artist the affec-

tions of his lovely model. The scene of the story is further peopled with various characters, and a delectable poem is the result, of which perhaps the principal and great, though not the only, charm is a quality analogous to what in a painting we call "tone". The verse is unrhymed, as becomes a poet who is also a worker in the chastest and least meretricious of the arts: there is not even a decided prevalence of alliteration, which, in some blank verse supplies an ear-tickle equally with terminal consonance; the metre, without being rugged, is bold, and left a little in the rough; a peaceful, unexciting charm, as of twilight, pervades the work, except where, in parts, it flushes up into suitable animation in describing such matters as demand it.

Of the twelve "books" into which the poem is divided the first is entitled "Pygmalion's Home," in Cyprus; and presents him as the manly and talented son of a widowed mother who keeps his household, attended and assisted by twelve noble maidens. Each of these—Phœbe, Myrrha, Ianthe, Metharme, Euphrosyne, Thisbe, Smyrna, Clytie, Neis, Calliope, Eos, and Aglaia—is sketched in by a few lines, and the book closes.

The second "book" is entitled "Pygmalion's Work", and brings before us the sculptor and his principal subjects. These—the classic stories of Cytherea, Dionysus, Prometheus, and Zeus and the Titans—are described in successive sections of verse, with a beauty and power which we have no hesitation in saying are rare, and with a taste in language which is so nearly faultless that a reviewer of modesty feels constrained to doubt whether, in those few cases where a word or two may seem to jar, it may not be his own ear, and not the poet's song, which is out of tune.

Book III., shows the sculptor at work, "labouring to release" some "dimly formed uncertain things" from their "confinement in the marble world." Ianthe, one of the maidens, comes with Pygmalion's mother, as is the daily routine, to bring him fruit and wine: he is "working at Cytherea's smile". As he steps down from his stage, roused by her voice from a state of absent-mindedness, a vision of Ianthe as Hebe flashes upon him, and he conceives the thought of executing a statue of Hebe from her as a model. Day by day she poses for the statue:—

One day on going back
Caught was she half-way in the curving path,
By gust so boisterous she needs must stop,
And battling with her fluttering folds, was blown
Half round, and chancing saw Pygmalion stand
Within the doorway shade regarding her.

Delightfulness ran trembling through her limbs.
An unfamiliar music beat her heart!
She moved without her feet.

Metharme cried
"Cheeks apple-blossoms; and how rough your hair,
Ianthe!"

"Yes, the wind against me beat
"So forcibly I scarce could make my way."
We saw the struggling. Well knew Boreas
The sweetness of a wrestle with the charms
Of one so well endowed. Your garments he
Plucked at so wildly I began to dread
We might become like old Tiresias
When great Athena bathed!

"Metharme, hush:
Pray hush!" the Matron urged; seeing how prompt
Her Maidens' titter at the quaint conceit,
Ianthe robbed and vanquished to her own
White beauty bare, in native comeliness.

Ianthe spoke not but the blush remained.

The sculptor, however, could not realise his first

vision: there was a something lacking to the statue,—
"the spark to flash his Hebe into life". He asked his
mother and the twelve maidens to come and criticise it;
and there is a pretty scene when:—

Some on the mat, rushwoven, sat them down;
While others lounged on seats; some leaned against
The farthest wall, holding their heads aslant
And hands in movement, coned the work by parts.

The girls gave their opinions; but Pygmalion remained unsatisfied, and went to the temple of Aphrodite for inspiration. He prays to the goddess, who promises to give his Hebe life; but adds premonition of trouble as the price of success. Pygmalion is found lying senseless in the temple, but recovers: a book of the poem is devoted to describing his recovery, in presence of his mother. A sixth book reveals Orsines, Pygmalion's friend, and model for Dionysus, as loving Ianthe, or thinking he does; for he subsequently accepts his fate as an unsuccessful aspirant, and finds that he loves the maid Eos: this is perhaps a weak point in the story.

The statue comes to life in Book VII., or rather it is here that the myth originates. Pygmalion declares his love for Ianthe, and she acknowledges hers for him: they walk out of the studio, where she has posed so often for Hebe, as engaged lovers: the other maidens exclaim "Hebe has come to life"; and the incident is distorted by public gossip into the well known miraculous story. But the malevolent have another version; and it is bruited about in the city that Pygmalion "stabbed" "the maid that loved him, mixed her blood with clay, "and made his statue live". The descriptions, at this point, of the slanderers and gossips, and of the distrustful behaviour of the sculptor's friends who have heard the calumny, are well drawn; as is that of the murderous attempt upon Pygmalion, which results in the death of three assassins and a revulsion of public feeling in Pygmalion's favour.

In the twelfth and last book comes war. Egypt makes a descent upon Cyprus; and Pygmalion, described from the first as a man with the genius of command, is called upon to organize the resistance. There is a powerful description of the contest, in which the Egyptians are discomfited. Shortly after, the King of Cyprus dies, and Pygmalion is called to the throne.

Such is a cold summary of a poem of rare beauty, full of passages which will cling to the memory, full of a charming detail, which is never obtrusive, full of an in-seeing sympathy with the spirit of classic Greece, and yet pellucid and intelligible to all.

Lessons in Figure Painting in Water-Colours. By
BLANCHE MACARTHUR and JENNIE MOORE. (Cassell,
Petter, Galpin & Co.)

Here is a work covering ground hitherto unoccupied, and treating of a subject of considerable, and, especially amongst amateurs, increasing interest: so that when the task of instruction therein is assumed by two lady medalists of the Royal Academy their efforts are sure of all reasonable welcome. The work takes the form of eight varied chromolithographed studies, each shown in two stages, and accompanied by short letterpress instructions. These instructions are very clear and simple, and if as a rule unsuggestive of general principles, are well calculated to enable a student to make faithful copies of the examples. A list of the colours used in each subject is a good feature, and one useful lesson to be learnt from

it is the variety of ways in which similar if not identical tints may be obtained, as exemplified in the essentially differing palettes of the two authoresses, especially as to flesh tints. The examples themselves, as printed, are not highly satisfactory, though what is faulty in their colour is no doubt largely due to the lithography, which is in this case doubly responsible, for injury to the pupils' taste as well as to the artists' reputation. The draughtsmanship throughout, spite of several good passages, displays the intelligent and painstaking but still somewhat uncertain characteristics of the student rather than the certainty and firmness of the experienced artist; in harmony of colour and composition and in sympathy with the subjects, the studies by the second named of the artists certainly have the advantage; they seem also to have suffered less in reproduction.

Amongst them are two whole length figures, and stress is rightly laid, in the instructions, upon the importance of seizing the meaning of the pose; unfortunately, in both instances careful copying of the example will certainly not convey the idea expressed in the letterpress.

The book fills a place which, as has been said above, has been hitherto unoccupied; it will undoubtedly be useful to those who are seeking information and instruction in the subject; but it is matter for regret that nearly all our modern illustrated books of art instruction are very inferior, in all the essential qualities of art workmanship both in design and reproduction, to such everyday productions as nursery rhyme books and Christmas cards. Is this inevitable, creditable, or reasonable?

"The Portfolio" this year takes a new departure, and its plates, instead of being confined to etchings, will include a certain number of engravings. Commissions have been accepted by Mr. Lumb Stocks, R.A., for line engraving, and by Mr. Francis Holl, for line and stipple, and the publishers are making other arrangements which will have the effect of more fully representing the varieties of modern work with the burin. The editor says further:—

Pen-drawings are often unfairly treated when reproduced by coarse and imperfect processes, by M. Armand Durand reproduces them admirably by his heliogravure, the only notable alteration being that they become engravings in his hands. We therefore propose to issue occasionally Pen-drawings by eminent modern artists, both English and foreign. In this way we shall be able to offer works having many of the most valuable qualities of etching, though executed by painters who have never etched.

A second edition of Mr. Alberto Bach's lectures *On Musical Education and Vocal Culture* comes to us from Messrs. Wm. Blackwood & Sons. There is matter of two kinds in it: the usual lecturer's padding, and technical advice. The former includes the bringing forward once more of Orpheus, and the recital of the stock testimonies—foolish and unfounded for the most part—to the alleged moral and other powers of music, which exist solely in the imaginations of enthusiasts: the technical advice is practical and valuable. The work is dedicated to Professor W. B. Richmond, R.A., "in memory of musical evenings in Edinburgh."

From among the mass of gaudy and tasteless stuff which falls from the press for the Christmas market it is pleasant to be able to pick out an occasional good thing. Such is the little satirical ballad entitled *The Decorative Sisters*, by Josephine Pollard, with illustra-

tions by Walter Satterlee; of New York origin, published in London by Trübner & Co. Two pretty country girls entertain a roving artist who comes to sketch their cottage, catch aesthetics, and neglect the fowls and the dairy; go to London, become "awfully too too," and, returning to their rural home in high art costumes, dress up their poor old father and mother to match. Dorinda marries an artist, and has to play model to him till she is overcome by "utter utter weariness":—

She longed to be among the fields where daisies starred the grasses;
She longed to see her early home beneath the English oaks,
And in her dreams she'd visions of the simple little lasses
Who went to bed at nine o'clock like honest country folks.

Dorothea recovers, and marries a farmer. All this is well told, and illustrated with quiet point, without irritating exaggeration.

In *Old Proverbs with New Pictures* (Cassell & Co.), we have rhymes of no great merit charmingly illustrated by Lizzie Lawson with child figures which are in absolutely modern dress and lose nothing of picturesqueness thereby.

For a somewhat idle publication entitled "The Book of Hands" the President of the Royal Academy has, it seems, allowed an outline of his hand to be made.

Amongst the multitude of books with claims to be more or less artistic, which have just made seasonable appearance, one is of indisputable importance—Mr. Andrew Tuer's two volumes on *Bartolozzi and his Works*. These we reserve for adequate notice next month.

Mr. Wm. Morris is about to publish his recent lectures on the decorative arts.

Correspondence.

THE SOUTH KENSINGTON ART LIBRARY.

To the Editor of the *Artist*.

Sir,—I wish to call attention through your journal to a few inconveniences experienced by readers at the Art Library, South Kensington Museum. This library, as any one who has been there on more than a casual visit can certify, is inconveniently small and awkward. There are three long tables stretching across the room, and a small one at the further end: the latter table is the only cosy one in the room; at the others a reader is never at rest, by reason of the occupants of seats right and left of him strewing the table with books, (for their is no recognised space allotted to each reader), turning over leaves of huge tomes, and obstructing the light by sloping desks; or perhaps he has to keep shifting his chair to allow a fellow reader or the attendants to pass between the tables; or may be, he has to trouble other readers to move, each time he leaves or wishes to reach his seat, or else bark his shins against the legs of chairs heedlessly turned up by some of the students when he or she wishes to indicate that the seat is engaged. Besides these discomforts, one may sit over a hot air grating, and thus gain a faint notion of what an oven may be like inside; or else if sitting at the table between the open window and entrance to the private library, be in a draught and get neuralgia. But these are inconveniences we must put up with, without hope of them being remedied while the library is housed where it is: there are other evils that can, and should, be remedied.

Thus, during the day, one may find plenty of seats unoccupied to select from, but after the art classes are over, and in the evenings of the long days (when the museum is open till ten at night), a reader may be tantalized by the sight of several chairs turned down—to indicate that that seat is engaged—but may search in vain for one not

so turned down whereon he may sit. Woe to his peace of mind should he innocently drop into one of these turned down chairs, and the former occupier returns to find him there: it needs a philosophic temper to ignore the brusqueness of manner of some of these students, for it is they who generally take possession of a chair, turn its back over the table, and leave it so perhaps for hours. I saw two, a few days ago, thus turned down from 11 o'clock until I left at 3, never being occupied the whole time.

There is a rule, I believe, that a seat should not be reserved more than half an hour: why is this rule not enforced? For with every evening the library is crowded to overflowing by readers who in many cases have come a long way after their daily work, and who wish to snatch an hour's reading on some art subject they may be engaged in. Not only are the students thus privileged to break through the rules: judging from their airs and the favours shown them one would think the library was intended for their sole use, for they seem to claim a prescriptive right to do what they like. At the same time a male reader is afraid to raise his eyes when thinking and stare into vacancy, as a thinker is apt to do, for fear they should complain of being stared at. For myself I have failed to trace anything like the genius of a Rosa Bonheur, a Mrs. Jameson, or a George Eliot in any of their features; nevertheless it is not very pleasant to be restricted in one's meditations for fear of giving offence to these girl-students by unwittingly looking up from one's book.

Another evil of the library is the absence of ink. On account of a few who have used it carelessly, ink is prohibited for the use of readers, and thus the majority have to suffer. To myself this is a great inconvenience, as mine being literary work I have to rewrite my notes and quotations at home, after having copied them out in pencil in the library. I think provision might be made for some half dozen persons similarly situated who want to use ink. At the British Museum the chief idea of the librarian is to study the comfort of the readers: would that I could say the same was carried out here.

Yours truly,
H. C. STANDAGE.

QUERIES.

Will Mr. Standage kindly give me a hint as to the best reds and yellows to use in flesh tints (water colour), and the best shadow colour for faces. I have tried Naples yellow, cobalt, and burnt sienna, but find it muddy. The reds I use in high lights are Venetian red and rose madder. I find the tints come out either gaudy or dim, and the shadows muddy.—CONSTANT READER.

In a rather dark rectangular portion of a hall, open on one side only, I have had a stove placed for warming. It is entirely of iron, square on plan, and black. Required some way of relieving the heaviness of effect. Bright brass fire irons will do a little; but I rather want something to stand on the top plate of the stove. A bronze figure would not meet the case; something bright and cheerful is sought. Who will suggest? It should be two feet high or more.—FIX.

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•• With reference to complaints which reach us of the *Artist* not being delivered by newsagents till some days after the beginning of the month, it seems desirable to say that our arrangements are, and have always been, such as to admit of the paper being in the hands of any reader in the United Kingdom on the day of its date. Subscribers receive their copies, as a rule, a day earlier.

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•• New Readers who are desirous of having their sets of the *Artist* and *Journal of Home Culture* for last year complete should secure the January number, as soon as possible, as only a few copies remain. We publish an Index this month.

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OUTLINE SKETCHES FOR FURNISHING.

By H. J. COOPER.

Sketch No. X.—SCREENS AND THEIR USES.



SCREENS may be said to be the moveable walls or partitions invented by society for breaking up the hard angular lines of the four square walls that form the boundary line of most dwelling rooms: also for the purpose of shielding said society from the fierce heat of our open fires, and the keen and still more disagreeable draughts from open doors.

Screens may be opaque, translucent or transparent; concealing, obscuring, or revealing, and are an important element in the dramatic arrangement of a room or suite of rooms. As a decorative background they are hardly of less value than in their more literal signification and use; and readers will call to mind many a cabinet picture in which the tall folding screen in old painted leather of a tawny golden hue is introduced with charming effect.

So many and so various are the purposes to which screens may be put, and so diverse are the forms them-

selves, that it may not be waste of time to notice a few of them, providing that I speak only of such as have actually come under my observation, and which seem to claim attention on the ground either of usefulness or beauty or a combination of the two.

Of the tribe of fire screens and draught screens there are so many varieties that it is impossible to mention more than a tithe. The purpose of the former is so apparent as to need little commendation. So long as we are scorched, baked, or fried at one side of the room, and frozen at the other, so long shall we require at times a screen between the fire and those nearest it. This screen may take the form of transparent glass or tinted cathedral glass in leaded squares. It may have its panels of brocade or old leather, of rare needlework by skilful fingers, or of painting on panel, in oils or in water colour. The form may be one, two, three, or more leaves, from 3ft. to 4ft. high, and panelled close to the ground or raised a foot above the floor on slender legs. A pretty fire screen is made in four leaves—each only 8in. broad and divided into three or four square panels, in each of which is a roundel of glass in leaded frame. The fire light is transmitted through these roundels with refracted brilliancy and with a varying luminosity quite pleasing to watch. And there is something in the belief that we are warmed, in the fact that we can see the flicker and glow of the firelight. An impenetrable screen may be all very well at our back while we are dining, but a clear or semi-transparent medium which intercepts the heat without blocking our view, is the *ne plus ultra* for a fire screen. A thin wood panel pierced or fret cut in lines or patterns will admit a partial view, and even thin silk or muslin is better than a perfect opacity. There is a clever Japanese screen made of fine reeds placed loosely together, but through which you can see, as the reeds do not lie compactly enough to shut out such a view as may be got for instance through a half closed Venetian blind. I have had a screen of this sort in use for some time, and I find it keeps off draught without excluding air: having four leaves, it stands firmly enough in any position; and from the nature of its material it is so light as to be lifted with perfect ease. When not in use it forms a two leaf screen in a corner of the room, fitting close into the angle of the wall and making a straw coloured background to a small table in front. Thus it takes up practically no space and is in nobody's way. Of course Japanese work does not compare with English for strength, at all events modern Japanese does not, but where lightness and portability are desired, combined with grace and dexterity of finish, these incomparable artists and artizans are without rivals.

Another purpose fulfilled by screens is that of assisting at afternoon tea. A two-leaf screen, with little ledges or shelves that can be put up and down, has been introduced and is made to stand steadily enough to admit of a small cup and saucer resting securely on each narrow shelf. This particular screen may be seen at the rooms of the Royal School of Art Needlework, with panels wonderfully outlined in silks on a fine canvas ground, the subjects being draped female figures, of Grecian mould, designed probably by Mr. Crane.

The old bannerets, of our youthful days, that used to dangle from brass jointed "arms" affixed to the edge of the mantel piece, have been wisely superseded by pretty hand screens of various forms, often exquisitely painted. In like manner the pole screen with its dependent ban-

ner is disappearing, and certainly its mission seemed to be rather that of getting in the way and tripping people up than preserving their complexions. Cumbersome "cheval" screens used to be made in heavy gilded frames enclosing a weight of embroidery under plate glass, and were generally to be found occupying the hearthrug in a pompous and disagreeable manner. Now, dainty screens, well proportioned, of quaint or graceful design, and framed with the least amount of timber compatible with strength, charm the eye and add to the comfort and appearance of our apartments.

It is however to the employment of screens as partitions, that I think we may need more particularly to direct our attention. How very few rooms there are in which an accidental angle, or break in the planning of the walls, gives opportunity for some departure from the set "four-square" aspect. In how many drawing rooms do we find more than the four walls set at right angles to each other; or if, as is often the case, the drawing rooms communicate by means of a wide opening, no particular use is made of this feature—it merely resolves itself into two rooms with walls at right angles. And yet, with a little forethought, a square room, and still better, two adjoining rooms, may be so mapped out as to present in a surprising way the charm of indefinite variety. Devious windings and mazy intricacies may be planned by a careful disposition of the furniture that shall entice your guests to move freely and gracefully, and with an absence of that conspicuous distraction occasioned with almost every marked movement in an empty room, like the march of the queen or castle across the chess board. Of course for dancing this is impossible: I am referring to those gatherings where music and conversation form the staple, and where too frequently conversation is a mere running fire of inconsequent remarks and haphazard rejoinders, owing to the difficulty of getting any quiet tête à tête even for a few minutes, till at last it swells into one confused babel and roar of many voices in the vain and general endeavour to make oneself heard to one's next neighbour; while, for the music, that has to take its chance, as small shot among the shell; and the net result of all this is weariness, mortification, a feeling that we have wasted time and breath, and a very decided opinion that gatherings of this sort are—well I will not say what! "But what has all this to do with a chapter on screens"? That is just the point I am coming to. Doubtless screens will not of themselves remedy the mischief, but they ought to go a long way in competent hands towards reducing to order the Babel of tongues. My readers surely will have seen rooms so arranged, with piano in one corner, with sheltered ottoman half behind it and low screen at right angles to it, with seats on either side this screen and small tables close at hand on which may rest books, photographs, miniatures, softly illumined by the rich glow from a shaded lamp. Other low-seated chairs, lounges and sofas are planted at short intervals, with perhaps another screen or two wherever there appeared the likelihood of a draught, or of too great heat from the fireplace. More lamps are interspersed, candles in brass or silver sockets blink at you from between those gems of water colours on the walls. No "raging gaselier" hangs suspended overhead, (like the sword of Damocles), to put to flight with its "fiery eyes the genius of conversation". We are not obliged to be all "attention", as if we were about to be photographed under the limelight. Intelligent conversation becomes

actually possible, and in some transient lull there rises the voice of a rich toned contralto, and as wave after wave floats through the rooms, there seems a general desire to listen, and instead of talking down the song, we give ourselves up to the gracious influence, until the notes die away. Then a gentle though impressive murmur of approbation, and the voices one by one resume their sway.

Now there are two uses to be observed in screens of not more than 4ft. 6in., or so in height. The first is that they to some extent divide the voices and render it possible to converse without the incessant distraction of voices behind and on every side of you. Next, they enable seats to be placed back to back without any want of decorum or civility, and without the need of apology. The old centre ottoman meant well, but unfortunately there was a danger of the heads of the occupants on opposite sides coming into collision. Besides it took up an enormous space of room, causing as complete an obstruction as an overturned omnibus in Cheapside, and was equally impracticable in adapting itself to any other position, notwithstanding it used to be called the "convertible" ottoman, in deference to some mysterious mechanism of iron rods and screws underneath for separating it into four parts. As a matter of fact I believe it never got separated, and so we say "peace to its ashes".

If screens be used, however, in the way I suggest, and in the application of which I am indebted to many ladies of taste, they must be considered first from the point of utility. That is to say although they may, and must be, decorative, it will often be necessary to hide more than one half the screen if it is to serve as a barrier between two sofas or chairs or to fence off an awkward doorway, to connect a passage way or conceal a landing. Numberless points of difficulty can be surmounted by the use of screens, and nothing will compensate for the want of them. Doors that open just the wrong way may be unhinged for the time, and a screen will stand us in good stead and ward off cold currents while admitting air above a certain level. A screen for this purpose is best about 6ft. high.

Space forbids a digression into the interesting subject of open screens as a permanent or temporary division of rooms, but I think there is no question as to the novel picturesqueness that might be brought about by the introduction of open trellis work, either fret cut in patterns rich or fantastic, or by means similar to the framed and turned spindle work of the Arabian latticed verandahs, "*Meshrebiyeh*", some of which has been imported into this country, and which I have myself used with excellent effect. The open space between two drawing rooms is often unnecessarily broad, and offers a field for a species of open tracery at the sides and across the top. And this would add to, rather than diminish, the effect of the further apartment, just as the interlacing of branchin; stems will add piquancy to the distant view, and seem to emphasize the lithe and sweeping lines of graceful forms.

I have redeemed, to some extent, the upper casements of a large conservatory, (overlooking London roof tops) by a simple fretwork (in *jin. deal*) of branch-like anatomy, as of trees in winter time.

Our rooms do not need to be like warehouses, and although I am aware that the picturesqueness of the East is too often associated with an entire disregard of the primary essentials of cleanliness it is surely un-

necessary to adopt the other extreme, and model our rooms on a town hall or meeting house.

Besides, granted large rooms and little in them, this is small security for fresh air. Closed doors, and the "raging gaselier", soon cause a rapid consumption of oxygen and deterioration of atmosphere. Until our houses are fitted with an effectual system of ventilation by which fresh air is admitted and foul air ejected, I believe screens to be a valuable accessory on this ground alone. With regard to their uses in a social and in a decorative sense, the acumen of my fair readers will no doubt bring to bear an additional argument at this time of the year, for without screens how would they ever get over the difficulties of the private theatricals, and where would be the background for the dark hair and warm olive complexion of Sybil, if it were not for that handsome screen, with its golden ground and rich brown and yellow sunflowers in their wealth of autumnal tint?

Lectures and Speeches.

Mr. William Morris.

At the Working Men's College recently MR. MORRIS lectured on Pattern Designing. He told his hearers that ornamental pattern-work, to be raised above the contempt of reasonable men, must possess three qualities—beauty, imagination, and order. Proceeding then, in his crisp, meaningful style, he said:—

'Tis clear I need not waste many words on the first of these. You will be drawing water with a sieve with a vengeance if you cannot manage to make ornamental work beautiful.

As for the second quality—imagination—the necessity for that may not be so clear to you, considering the humble nature of our art; yet you will probably admit, when you come to think of it, that every work of man which has beauty in it, must have some meaning in it also; that the presence of any beauty in a piece of handicraft implies that the mind of the man who made it was more or less excited at the time, was lifted somewhat above the commonplace; that he had something to communicate to his fellows which they did not know or feel before, and which they would never have known or felt if he had not been there to force them to it. I want you to think of this when you see—as, unfortunately, you are only too likely often to see—some lifeless imitation of a piece of bygone art, and are puzzled to know why it does not satisfy you. The reason is that the imitator has not entered into the soul of the dead artist; nay, has supposed that he has but a hand and no soul, and so has not known what he meant to do. I dwell on this because it forces on us the conclusion that if we cannot have an ornamental art of our own, we cannot have one at all. Every real work of art, even the humblest, is inimitable. I am most sure that all the heaped-up knowledge of modern science, all the energy of modern commerce, and all the depth and spirituality of modern thought, cannot reproduce so much as the handiwork of an ignorant, superstitious Berkshire peasant of the fourteenth century; nay, of a wandering Kurdish shepherd, or of a skin-and-bone oppressed Indian ryot. This, I say, I am sure of; and to me the certainty is not depressing, but inspiring, for it bids us remember that the world has been noteworthy for more than one century and in one place—a fact which we are pretty much apt to forget.

Now as to the third of the essential qualities of our art—order—I have to say of it, that without it neither the beauty nor the imagination could be made visible: it is

the bond of their life, and as good as creates it, if they are to be of any use to people in general. Let us see, therefore, with what instruments it works, how it brings together the material and spiritual sides of the craft.

I have already said something of the way, in which order deals with the materials which nature gives, and how, as it were, it both builds a wall against vagueness and opens a door therein for imagination to come in by. Now, this is done by means of treatment which is called, as one may say technically, the conventionalising of nature. That is to say, order invents certain beautiful and natural forms, which, appealing to a reasonable and imaginative person, will remind him not only of the part of nature which, to his mind at least, they represent, but also of much that lies beyond that part. You can't bring a whole country side, or a whole field, into your room, nor even a whole bush; and, moreover, only a very specially skilled craftsman can make any approach to what might pass with us in moments of excitement for an imitation of such-like things. These are limitations which are common to every form of the lesser arts; but besides these, every material in which household goods are fashioned imposes certain special limitations within which the craftsman must work. Now this must be clear to you, if you come to think of it. Give an artist a piece of paper, and say to him, "I want a design", and he must ask you, "What for? What's to be done with it?" And if you can't tell him, well, I dare not venture to tell you the name which his irritation will give you. But if you say, I want this queer place filled with ornament, I want you to make such and such a pretty thing out of these intractable materials, straightway his invention will be quickened, and he will set to work with a will; for, indeed, delight in skill lies at the root of all art. Further, this working in materials, which is the *raison d'être* of all pattern-work, still further limits it in the direct imitation of nature, drives it still more decidedly to appeal to the imagination. For example: you have a heap of little coloured cubes of glass to make your picture of, or you have some coloured thrums of worsted wherewith to build up at once a picture and a piece of cloth; well, there is a wrong and a right way of setting to work about this; if you please you may set to work with your cubes and your thrums to imitate a brush-painted picture, a work of art done in a material wherein the limitations were as few and pliable as they are many and rigid in the one you are working in; with almost invisible squares or shuttle-strokes, you may build up, square by square, or line by line, an imitation of an oil-painter's rapid stroke of the brush, and so at last produce your imitation, which doubtless people will wonder at, and say, "How was it done?—we can see neither cubes nor thrums in it". And so also would they have wondered if you had made a portrait of the Lord Mayor in burnt sugar, or of Mr. Parnell in fireworks. But the wonder being over, 'tis like that some reasonable person will say, "This is not specially beautiful; and as to its skill, after all, you have taken a year to do what a second-rate painter could have done in three days. Why have you done it at all?" An unanswerable question, I fear. Well, such materials may be used thus, so clever are men; nay they have been used thus, so perverse and dull are men! On the other hand, if you will, you may thoroughly consider your glass cubes or your worsted thrums, and think what can best be done with them; but they need not fetter your imagination, for you may, with them, tell a story in a new way, even if it be not a new story. You may conquer the obstinacy of your material, and make it obey you so far as the needs of beauty go, and the telling of your tale. You will be pleased with the victory of your skill, but you will not have forgotten your subject amidst mere labouriousness, and you will know that your victory has been no barren one, but has produced a

beautiful thing, which nothing but your struggle with difficulties could have brought forth; and when people look at it they will be forced to say, "Well, though it is rough, yet, in spite of the material, the workman has shown that he knows what a good line is; it is beautiful, certainly, after its fashion, and the workman has looked at things with his own eyes; and then how the tesserae gleam in this indestructible picture—how the gold glitters!" Or, "What wealth of colour and softness of gradation there is in these interwoven thrums of worsted that have drunk the dye so deeply. No other material conceivable could have done it just like this. And the wages are not so high; we can have plenty of this sort of work. Yes, the man is worth his keep." In this way, also, your materials can be used, so simple and trustful may men be that they may venture to make a work of art thus—nay, so helpful and joyous have they been, that they have so ventured, for the pleasure of many people, their own not least of all.

Mr. Hubert Herkomer.

At the London Institution on the 12th of last month, MR. HUBERT HERKOMER read a lecture on Drawing and Engraving on Wood. To a general audience, such as assembles in Finsbury, the discourse cannot, we fear, have proved of much interest; but it contained some passages which will be read with attention by those concerned in art. Mr. Herkomer thinks much of drawing for wood engraving as a training for the painter. In preface to his remarks on this head he spoke of his own "revolutionary ideas of tuition" as "ideas diametrically opposed to the standing canons". "The study of art", he said, "is, as the study of medicine, clouded by 'traditional superstition.' There were two painters who might be adduced as examples of the efficiency of drawing for the wood in training an artist: Frederick Walker and Adolph Menzel. Of the former he said:—

His feeling for line was new, and exercised a remarkable influence on all subsequent wood-drawing. By this work he learnt to express himself in a way that has never been offered in equal terms by any art school or academy. He felt his way to composition, expression of character and tone of colour. His art study had a purpose beyond the mere drawing from a model, whereas art schools encourage a purposeless system of drawing and painting from the life. His oil painting was the outgrowth of his water-colour art, and both were evolved from his first black and white art. In his most perfect work the wood-draughtsman was ever visible, and that gave another and newer character to the handling of the brush. This particular quality in art has been called, by some critics, an untutored condition, that amounts to positive deficiency of training. I emphatically deny this.

Turning to Menzel, as his second instance, a man still living and working, Mr. Herkomer said his was distinctly that kind of art which results from the practice of realistic drawing, as opposed to academic drawing:—

It is that kind of drawing that accepts the presence of colour and tone. It is therefore unlike all other drawing in which "form" alone, and irrespective of local tone or colour, is represented. His eye and hand are trained to look for truth generally.

The lecturer dwelt upon wood-drawing as a training in composition, and preferred it in this respect to the ordinary academic practice. He said:—

The pernicious doctoring of studies for exhibition is a procedure to which a wood-draughtsman would scorn to lend himself. He is, from the first, educated to exercise the power of making pictures of his subjects, and his studies are always the beginnings of his pictures. This

education enables him to make pictures of his bits, so that he never finds his bits remain fragments. Again, the wood-draughtsman's work has frequently to be done rapidly. He learns to compose his subject mentally, and sees the arrangement and treatment on the bare paper. When he has the living model for the different parts, he can, in the very act of drawing, modify what he sees before him in Nature, and so produce at once what his mind has conceived his subject to be. This operation necessitates attention to correct drawing, to lines of composition, to expression, and to light and shade. In such a drawing there will be vigour, and spirit in execution, and the shorter duration in actual labour often produces the greater amount of vigour. This method, I venture to say, enables him to throw off a much finer impression of his ideas than he would with the orthodox cartoon. It can be just as much the preliminary vision of an after work in colour, but it is, from the nature of the method, quick-acting in its fulfilments, which cannot be said of that tiresome cartoon of past celebrity. I will even say that the cartoon, which is supposed to be the correct preliminary preparation for a picture, is useful in proportion to its approach to a good wood-drawing in feeling and general realization of truth.

Mr. Herkomer went on to say that he owed all his art to the training which came from drawing in black and white for a newspaper. He proceeded to give some interesting biographical particulars:—

It was a sad, dull time for a new wood-draughtsman when I first wanted such work; it was just before the "Graphic" started, and after I had drawn from the life at the Kensington Art Schools during two summers. All the drawing required then was done by Walker, Pinwell, Small, Fildes, and Gilbert. I used to draw small subjects, in weak imitation of some of the men named. My work did not, and could not progress, and the week's rent had to be met.

Never having been of a nature to despair without a great effort, I determined to apply for an evening engagement as zither player to some Christy Minstrels, then performing at St. George's Hall. Happily there was no vacancy for me; and I searched further, but nearer my art, and I obtained some stencilling work to do at Kensington Museum at ninepence the hour. But I failed to appreciate the ninepence, and hearing of the "Graphic" starting, I boldly struck. With a very small capital in hand I bought a block, the page size of the "Graphic", which cost me one pound (over twenty-six hours work at the stencilling), and set to work upon a subject, I thought might be interesting, of Gipsies on Wimbledon Common. I brought the actual gipsies, dirty and unsafe as they were, into my rooms, and did my utmost to make a good specimen drawing. I took it to the "Graphic", but was not allowed to enter the august presence of the manager. The block was taken to him, and I was left to my reflections. Soon, however, I was permitted to follow the block, and was told by the manager that it was very good, and I could go on drawing for the "Graphic". How differently my legs carried me out,—how nice everything and everybody seemed! With the eight pounds I obtained for the gipsy drawing I felt I could now really do some good work. The situation was one that educated the subject-seeing faculties. There is not an art school in the world that accomplishes an education in this direction. The everlasting drawing and painting of studies from models arranged by masters leaves this precious and absolutely indispensable faculty dormant, and the longer the academic training of the students lasts the less chance this faculty will have of awakening. Every painter has had that painful period of not knowing what to paint, or what subjects to select. The first thing he does is to look for those subjects that his favourite painter has selected before him. The difficulties of starting in painting

are enormous, and of this the world knows nothing. As I maintain that the wood draughtsman arrives at subject painting by a different, and more expeditious process than the ordinary academic student, I can use the last situation I was describing, to prove this.

I had eight pounds in hand from the first drawing. Allowing two pounds ten shillings for the expenses of actual living during the two weeks I proposed to labour upon a second drawing, that would leave me five pounds ten shillings to pay for models and other expenses incidental to the production of the drawing. This was being positively rich.

Now for a subject,—one that has not been done. One that is striking, combining character with sentiment to move hearts. The very word "subject" runs in your veins; it is on your tongue and in your brain, asleep or awake. You ask some friend in whom you have had confidence, to suggest a subject to you. He says, Read. I ask what? He answers, Try Dickens. I try, but fail to find any subject that can stand by itself to tell its own story. In your despair, you unwittingly go to the fountain head,—to Nature. But curiously enough only as an alternative. I cannot tell you why this is felt first, but so it is. You expect to find your subjects everywhere but in Nature, and you look at her for your first materials as a miserable alternative. Turned, by force, out of doors into the visible world, you look at everything with new eyes, and with a distinct purpose in view, to find a subject for artistic treatment. You are aware of being in a poetic country, but looking at the unpicturesqueness of the costumes worn, you are not quite sure where the poetry lies. This is not singular, for we always feel the presence of a poetic condition before we can identify it with any particular object. I felt this in a striking manner when I turned in at the gates of the Chelsea Hospital for old pensioners. In an indistinct way I felt there ought to be something there. I saw the old men sitting about, or hobbling through the gardens, or along the corridors of the picturesque old building. I saw them sitting in groups, spinning yarns; and saw them in their hall playing at dominoes, or at cards, or reading the papers, and smoking their pipes. But I was not made aware of a subject. This did not discourage me, for I only felt I had not yet found it. The following day was a Sunday, and I attended the service in their chapel. The moment I entered and beheld that assembly of old men I knew I had found my subject. There was no need to give reasons why it was a good subject, I felt it in my heart, and knew I was right.

The drawing was successful with the public, and the subject was henceforth my own. This is the truest and surest law of copyright. It was done in sixty-nine. In seventy-five I painted a large oil-picture, improving the design throughout, but selecting many of the same models for the leading characters, retaining the same treatment. From this time I never felt the want of a subject; principally because I found Nature to be the real source, and looked at her, and at humanity as it was around me, to find endless opportunities for the display of artistic workmanship and of lofty interpretations of our troubled existence. The difficulty now arose of being able to realize what I saw.

In a second section of his lecture Mr. Herkomer spoke of the wood engraving of the present time, and condemned the new school in America (as to which see an article in our section "The Engraver and Etcher.") The most modern work he said, especially that of the Americans, was done to show the skill of the engraver rather than the art of the draughtsman:—

I do not hesitate to say that this is the first sign of a decadence. Take up any number of "The Century", or "Harper", and you will see what I mean. Effect is the

one aim. Engravings, with few exceptions, are not well-considered representatives of painted drawings—such as the “Graphic” first introduced—but are represented by a method of ill-regulated blots, or blotches, to enable the engraver to render a disturbed surface by an ingenuity of lining or texturing, of his own devising. You marvel at the handling of the engraver, and forget the artist. Correct or honest drawing is no longer wanted; complete designs are no longer in request; a “bit”, just covering an awkward corner of the page is all that is required. And if the dress of a lady hangs into the letter-press, or a tree grows out of the margin of the drawing, breaking the margin line, people are made to believe that it is the newest and most enlightened style of illustration. This kind of wood drawing is most pernicious to the student who would believe that the highest class of wood drawing carries with it a complete art education.

Mr. Herkomer lamented the fact that the “summer number” of the “Illustrated London News” was “an example of the imitation of the worst features of the American school of wood illustration.” In conclusion he said:—

You may divide wood drawing into three styles: The severe in line, treating all objects as if they were without local colour; the free and realistic in line, which purports to show the local tone and colour, as well as light and shadow; and the entire, or partial absence of all line, being a painted drawing, devolving upon the engraver the invention of lines to represent the tints. The first style is represented by Albrecht Dürer and Alfred Rethel, and in our times by Sandys. The second is the invention of Fred. Walker; and the third style was, I may say, first used, if not invented, by William Small. Dürer had a forerunner in the earliest styles, which he only improved. Frederick Walker may have been led to his original style by a gradual progress of development, starting from the style of John Gilbert. But William Small had no forerunner in his style. It was the haste with which drawings were required for the “Graphic” that I believe first led to the painting of drawings, the engravers assuring the artists that they could manage their part. So it was perhaps that it fell to the lot of W. Small to start that school of wood engraving which has reached such a dangerous degree of excellence across the Atlantic. No doubt this style demands the greatest intelligence on the part of the engraver, whereas in the other two styles, care is a paramount quality, for the lines are all drawn by the artist, and if the engraver renders them well, the drawing should bear no trace of his hand. In short, one should be able to say, as Walker frequently did to his favourite engraver, W. Hooper, after he had finished engraving one of his drawings, “It does not look out at all.”

Mr. T. C. Horsfall.

At a conversazione last month of the Manchester Athenæum Graphic Club Mr. T. C. HORSFALL delivered an address on “A Reasonable Love of Art”. He said a community which allowed beauty to disappear from its midst, or even to be much lessened, was guilty of the worst kind of suicide, for as beauty waned, belief in the possibility of living a noble life—that was to say, the best part of life—waned also. More than this, as the disappearance of beauty in a place meant that the condition of health no longer existed there, human beauty, which was but the appearance of excellence of the inner organization, must disappear also, and with it the power of working well. He did not hesitate to say that the means used to gain their three different objects, by the Church, which sought to raise men to spiritual excellence, by the State, which sought to raise them to the highest

possible condition of material welfare, and by lovers of art, who desired to make all things connected with human life beautiful, would be, if the Church and the State and lovers of art were reasonable, in great measure similar, and in their initial stages precisely the same. In short, goodness, welfare, and beauty were, when we spoke of human life, three names for one thing. He urged all lovers of the graphic arts, whilst cultivating those arts with the utmost possible diligence, to endeavour to make the conditions under which the community was living less productive than they were at present of brutality and drunkenness in the lower orders, and of love of comfort and luxury and absorption in money-getting on the part of the middle classes.

Mr. F. E. Hulme.

This gentleman, known for his works on flower painting, read a paper before the Society of Arts on the 18th of last month on “Botanical Science in its Relation to Ornamental Art.” Its gist was to advocate reference to nature by designers, although their function may be to conventionalize. He said:—

The inexhaustible riches of nature, afford the designer an opportunity that no study of anthemion, acanthus, or the like, can give, and the man who has studied and sketched by the road side, or in the meadow, is not only a better renderer of natural forms than the man who is content to draw his inspiration from books, or his own internal consciousness, but that same knowledge leads to a nobler conventionalism of treatment, too, when his work calls for that treatment.

The efficient designer should be not botanist only, but anatomist, archæologist, and many other things besides, if he was to take a high rank, though he would not require to go so deeply into any of these special studies as those who made them the work of their lives. One result of a designer knowing something of botany would be that his work would be consistent and he would employ together plants that had some natural affinity either of time or place: the ignorant draughtsman not unfrequently placed together plants that flowered in different seasons, or that were found in quite diverse localities. Variety, too would result. In short:—

The designer should not rest content with being “a metropolitan student”, knowing nothing of the hedge-rows that surround him at a very short railway ride, but sally forth, note-book in hand, well persuaded that even the roughest sketches made from living nature are a most valuable stock-in-trade. In making such sketches, all the salient points should be seized, and as much of the life history of the plant given as possible; one should see the opening bud, the blossom in all the glory of its full expansion, the fruit that follows it, all modifications and varieties in the form of the foliage should be noted, and the way the flowers are arranged on the stem should be given. Very often, too, the sections of either stem or fruit will give admirably suggestive forms, and then these, too, should be carefully added.

In the discussion which followed, Mr. GEORGE WALLIS told a story:—

When he joined the school of art at Somerset House in 1841, Mr. Dyce was the director; and one day he designed a cup after the shape of the Malope grandiflora. Having worked it out step by step from the flower, he showed it to Mr. Dyce, who was much pleased with it, saying it was quite original; and the question then arose how it was to be used. Mr. Dyce recommended him to show it to Mr. Apsley Pellatt, a large glass manufacturer. When he took it out of his pocket, it happened to be upside down, and

Mr. Pellatt said it would make a very good design for a decanter, and if he would sketch him a design for a stopper to suit it, he would give him £5 for it. That was the origin of the broad-bottomed decanter, of which he had seen many since.

Exhibitions.

LEEDS.

(From our Leeds Correspondent).

In the early part of January was held the third annual exhibition of a society of young artists, principally students at the Leeds School of Art. It consisted of landscape and figure pictures done during leisure hours, apart from the routine of the school; and many of them showed great promise, though some were but of an indifferent character. Still life subjects were as a rule most successfully treated, and next to these, figure pictures. The landscapes, with one or two notable exceptions, were failures. A lithographed illustrated catalogue was issued.

The first striking picture was that of a girl shelling peas, by W. G. Foster, a master, if I mistake not, at the school of art. This was exceedingly good work, easily and freely painted, good in colour, and, though not very novel in subject, of a pleasing character. This artist also exhibited several good water-colours; "Autumn Leaves", a cliff subject; and a couple of hasty sketches, with a mill and some tranquil water effectively dashed in.

The next artist markedly above the average was J. Whiteley, who appended the title "Pleasant Thoughts" to a study of a young lady in a black dress. The black drapery was well managed, and the drawing of the face and hands remarkably good, particularly the latter. The flesh tints were true, and showed due appreciation of the greys without a lack of colour. On a par with this figure picture were some landscapes at Whitby in water-colour by the same artist, showing great feeling for harmony and effect. One, "Eventime", some old red houses and broken down quays near the harbour, was very sweet in colour.

Of great promise too were several works by E. R. Crosse. "Burnham Beeches", a close wood scene, was good in colour and effect; it had been exhibited at the Walker Art Gallery, Liverpool, just closed. The scheme of colour, of grey and bright greens, with the red browns of the fallen leaves, was very harmonious. This artist also contributed a couple of figure pictures: one, a clever sketch of a girl knitting, entitled, "Rest", was, I think, superior to the larger portrait of a young lady reading.

T. Corson sent a couple of pictures in oil after a rather worn-out style. One was a dead duck, and the other a wood pigeon; both hanging from a deal panel. The woodwork was so realistic as to cause people to imagine that the birds were really painted upon a couple of deal boards, but left a regret in the mind that so much labour and technical skill should be expended on nothing more elevated than the representation of the knots and grains of a box lid.

A. Stevenson had several figure pictures, the drapery of which was generally better painted than the figures. T. Ramsden sent flower studies; one, with irises and large daises, being powerful; and a pretty little figure subject spoiled by the background. "Tired out", by F. Dean, was better in handling than drawing. G. H. Dodgson

exhibited a careful Bramble study, truthful in drawing and brilliant in colour; the dead leaves being got without any unpleasant crudeness or "gingerbread" brown. W. L. Rawlinson had a still life study, and some landscapes: he is evidently more at home in the former branch of his art.

The days for the reception of works for the spring exhibition of the Society of British Artists are Monday the 27th, and Tuesday the 28th of this month. Sculpture will be received on Saturday the 18th of March.

The Princess Beatrice opened last month a loan exhibition at Ryde, promoted by Mr. Frederick Davis, of Apsley Rise, and others, for the benefit of the Ryde School of Art, which had got behind in its finances.

Monday the 6th inst. is the day for sending in water-colour drawings for the Dudley Gallery.

An earlier date than that we mentioned last month has been fixed for the forthcoming exhibition of the Society of Painter-Etchers, namely March 6 to April 11. Works therefore must be sent in by the last day of February.

The sales at the exhibition of the Royal Institution, Manchester, have been upwards of £6,000 to date of closing. This is more by one-third than in 1880. Amongst the pictures sold was Mr. Henry Moore's "Mid Channel," for £600.

Mr. H. Pilleau writes to the "Times" a letter in which he says:—

Rumours having been circulated among artists that the annual exhibition of water-colour drawings at the Dudley Gallery is to be discontinued, I am anxious, as a member of the committee and one of those who assisted in starting the exhibition 15 years ago, to contradict these rumours as publicly as possible.

The Royal Albert Hall exhibition for 1882 is being organised, and will open in May. The arrangements for the reception of pictures crowded-out from the R.A. will be the same as last year.

The Studio.

Mr. BOUGHTON, A.R.A., has nearly completed three pictures of Dutch life, the subjects obtained during a recent tour in Holland; and a fourth of a landscape near St. Ives. One of the Dutch pictures is from Katwyck, a seaside fishing and bathing village near Leyden. The figures represent a mixed group of fisher and fashionable people.

Mr. VAL PRINSEP intends sending to the Academy a large picture of the Death of Seward the Strong, Earl of Northumberland; who, feeling his end approaching, caused himself to be clad in his armour and born out into the open air to die.

PROFESSOR LEGROS has been turning his attention to the production of medals. Adopting the style of the Italian Renaissance, he has recently executed five, of which two are heads of Charles Darwin and Alfred Tennyson. His method is first to make a rough model in wax, and then to finish the plaster cast in the hollow.

MR. BOEHM will execute the recumbent figure of Dean Stanley for Henry VII's Chapel. Mr. PEARSON will design the tomb.

Mr. W. HOLMAN HUNT has almost finished his picture of "The Flight into Egypt." It is larger than any of his previous paintings, namely 8 feet by 4.

A letter lately read in public at Manchester shows the continued use on the Continent of aniline colours for water-colour drawings. The writer says:—

A friend of mine was on his way to the south of France, and I asked him to see if these colours were still sold and used, and he tells me they are extensively, and sent me cakes of them; he also sent the enclosed sheet of the colours on drawing paper, half of it having been exposed to the light a fortnight, the other half covered up. He thought that by putting gum over the colours they might be made more permanent, and you will see he has put a band of gum across them; the colours exposed have faded in a great degree, some of them almost disappearing. The band of gum has retarded the fading, but the colours are even there much lighter, and all the brightness gone. It is most desirable that artists should entirely give up the use of all these colours, and then the makers would cease to supply them. When we see the sad effects of a fortnight's light upon them, what can we expect to see in drawings hung on the walls of a room for a few years?

The studio and house of the late Mr. Brodie, R.S.A., have been purchased by Mr. John Rhind, sculptor.

Academies and Institutes.

CAMBRIAN ACADEMY OF ARTS.

We have received a copy of the rules of the Cambrian Academy of Arts, and other documents connected with the institution. The Academy is to consist of Members and Associates, also of honorary members. The following is the substance of the more important rules:—

Artists of eminence may be elected honorary members, with the privilege of exhibiting. Associate membership to be a gradation to full membership. All candidates must submit three original works, and be proposed, seconded, and balloted for. A majority of two-thirds of votes is necessary to election. In case of loss resulting from the working of the Academy, such loss to be borne in equal shares by the members: Associates not to be liable, nor to share in the government. All persons on election to pay an entrance fee of five guineas, and all members and Associates an annual subscription of one guinea. An Exhibition is to take place every summer, in Llandudno; each member to be entitled to have one of his pictures hung on the line, and to send six works.

Mr. J. E. HODGSON, R.A., has been elected Librarian of the Royal Academy.

At a general assembly of the Royal Academy of Arts held on the evening of 18th January, Mr. HENRY WOOD, painter, and Mr. G. F. BODLEY, architect, were elected Associates.

There will be a special assembly of Royal Academicians on Monday, February 6, to elect an academican in the room of the late Mr. Street.

Mr. HENRY WOODS, the newly-elected painter, is one of those who, like Mr. Luke Fildes and Mr. Hubert Herkomer, may be said to have advanced from the pencil to the brush, from hurried journalistic work well and brilliantly done to the higher efforts of painting. His Children's Hospital picture was an enlargement in oils of a sketch for the "Graphic". His pictures have been chiefly of Venice, such as "The Gondolier's Courtship", the "Ferry on the Lido", and the Piazza di San Marco.

The resignation of Mr. Norman MacLeod of his position in the Education Office has resulted in rearrangements under which Colonel Donnelly, R.E., will, as Assistant Secretary of the Education Department, be the chief officer of the Science and Art Department at South Kensington.

At the annual general meeting recently of the British Academy of Fine Arts in Rome, Mr. Poingdestre in the chair, the members of the acting committee of the past year were reconfirmed in office. The accounts showed that the property of the Academy now yields about 4,000*l.* per annum. During 1881 the expenses amounted to 3,972*l.*, leaving a cash balance in hand of 2,302 *l.* The donations received during the past year only amounted to 10*l.* This year's list of English working students contains 14 names, and hospitality is accorded to 6 Italian students.

The number of visitors during the year 1881 to the South Kensington Museum was 1,017,024.

To the National Portrait Gallery a life-sized bust in terra cotta of Thomas Carlyle has been promised by Mr. Boehm. A portrait statuette of Lord Beaconsfield, modelled from the life by Lord Ronald Gower, has just been placed in the gallery.

Mr. Ruskin has just published a catalogue of the Turner Drawings and Sketches in the National Gallery. In the preface he says:—

That in the largest and, I suppose, richest city of the world, the most delicate and precious water-colour drawings which its citizens possess should be kept in a cellar, under its National Gallery, in which two-thirds of them are practically invisible, even in the few bright days which London smoke leaves to summer; and in which all are exposed to irreparable injury by damp in winter, is a fact which I must leave the British citizen to explain: stating here only that neither Mr. Burton nor Mr. Eastlake are to be held responsible for such arrangement; but, essentially, the public's scorn of all art which does not amuse it; and, practically, the members of the Royal Academy, whose primary duty it is to see that works by men who have belonged to their body, which may be educationally useful to the nation, should be rightly and sufficiently exhibited.

The trustees of the National Gallery will I trust forgive my assumption that, some day or other, they may enable their keeper to remedy the evils in the existing arrangement; if not by displacing some of the pictures of inferior interest in the great galleries, at least by adding above their marble pillars and vaulted ceilings, such a dry and skylighted garret as any photographic establishment, opening a new branch, would provide itself with in the slack of the season. Such a room would be all that could be practically desired for the Turner drawings; and modern English indolence, if assisted in the gratification of its languid curiosity by a lift, would not, I trust, feel itself aggrieved by the otherwise salutary change.

The City of London Society of Artists will hold a *conversazione* at the Egyptian-hall on the 28th inst., at which will be exhibited sketches and works of art to be balloted for among the Fellows and subscribers.

The City of London Society of Artists last month presented to Alderman Sir F. W. Truscott, their first president, a marble bust of himself by Mr. C. B. Birch, A.R.A. Mr. E. W. Parkes, the secretary, stated that the bust has been executed by Mr. Birch for the actual cost of the marble and the mechanical labour. Sir F. Truscott, in expressing his thanks for the gift, suggested that the Corporation should do something for the society.

The South Kensington Museum will shortly be enriched by a bequest of Mr. John Jones, army contractor, who died at 95, Piccadilly on the 7th of January, leaving to the nation his collection of pictures, china, and bric-a-brac, said to be worth nearly half a million. Our foreign contemporary the "*Courrier de l'Art*", however, recommends the South Kensington authorities to exercise caution in accepting this copious legacy. Mr. Jones, it states, was more than once imposed upon, and paid large sums for dexterous imitations.

The prizes won by the successful students of the Torquay Science and Art Classes were distributed by Mrs. Cubitt on the 20th Jan. The committee's report stated that in the art schools, the day classes in connection with the department under Mr. Bedford had been larger than at any time during the last five years. Mr. Bedford's own report regretted that there had been only a single response to his suggestion of last year that local firms might help the school by offering prizes for designs in their manufactures. He still thought that if makers of marble or inlaid goods, terra cotta, or furniture, were to give students the necessary inducements, good designs would be forthcoming.

Out of the articles sent by the Newton Abbott Art School to Kensington Palace, at the request of the Princess Louise, Her Royal Highness has selected and retained four terra cotta jardinières, with sgraffito decoration in two coloured clays, by Miss Ida Gould, of Lustleigh. The Princess expressed her commendation of the work of the artizan students in tile-painting, and also in sgraffito decoration on tiles and vases. These are first attempts in this direction, under Mr. George Bedford, the art master.

A catalogue of all the old church plate in the diocese of Carlisle is being formed by the Cumberland and Westmoreland Archaeological Society. It would be well that other societies should do likewise. Pieces of small intrinsic, but great archaeological, value are sometimes sold by vestries, when new vessels are provided, for the value of the metal. Only two years ago, it is stated, a thirteenth century chalice, the only one of that date known to be in use in England, was discovered by its being offered for sale by the parish, and it is now in the British Museum.

During the recent visit of the Prince of Wales to Welbeck Abbey, the famous seat of the Duke of Portland, a movement was set on foot which has resulted in the formation of art classes in connection with South Kensington at the neighbouring town of Worksop. These classes are under the patronage of the Duke of Portland, Lord Galway, and other members of the aristocracy, and are conducted by Mr. Frederick Sherwood.

Fifteen places out of the seventeen offered for competition in the R.A. schools last Christmas were obtained by pupils from the St. John's Wood Art School, conducted by Mr. A. A. Calderon. In the course of last year out of 35 students admitted at the R.A., 29 were from this school.

Mr. W. Sowerby pleads, in a letter to the "*Times*", for a shorter official title to the national establishment at South Kensington than "The Science and Art Department of the Committee of Council on Education, South Kensington." He suggests "*British Academy*" or "*National Academy*."

Art Sales.

PRICES IN THE LAST CENTURY.

To those who take an interest in the fluctuations in values of rare and artistic porcelain a considerable service has been rendered by a few gentlemen who have subscribed towards the expense of reproducing some valuable extracts from Christie's catalogues of many years ago. Rather unfortunately, however, we think, this useful volume has only been privately circulated, and its numbers limited to 100 copies, the writer of this article being indebted for a copy to Professor Church, one of the ten subscribers, whose interesting lectures on pottery last autumn at the Society of Arts many will recollect. The extracts are from catalogues commencing with the sale of Chelsea china, on the retirement of Mr. Nicholas Sprimont, February 14th 1770 and two following days, followed by several extracts from sale catalogues of Chelsea-Derby factory after the transfer of the Chelsea models, etc. to Mr. Duesbury's Derby works in the following eight or nine years; they conclude with the sale of Bristol porcelain February 28th 1780 and two days following. These extracts form an appendix to some interesting prefatory remarks by Mr. J. E. Nightingale, F.S.A., authenticated by quotations from the daily papers of the time, chiefly the "*Public Advertiser*". In 1754 the Chelsea factory, which had then assumed considerable proportions, commenced these auction sales of its produce, and the advertisement of this sale by an auctioneer named Ford, at his "great rooms in the Haymarket on Wednesday next, 29 March 1754 and fourteen following days", is quoted in extenso.

It is instructive to compare with present prices those obtained in these early days of porcelain manufacture in England, which in some cases, where certain well known characteristic models and patterns are described, it is easy enough to do. Thus the figure of Mrs. Ryot as Kitty Clive which we saw sold five or six years ago for £31 we find fetched 11s. only at its first auction; and moreover the doubt as to its being Bow or Chelsea is satisfactorily solved by its being placed by the manufacturers in the Chelsea catalogue. A Chelsea tureen formed as a rabbit, such as we have recently seen bring £30 to £40, we find sold for £2 10. The first sale by auction of the Bow factory was advertised in the same paper, March 24th 1757, and here again prices are similarly out of joint with present quotations.

The sale by "Mr. Christie at his great room Pall Mall", long before the firm's removal to King-street, of the produce of the Worcester manufactory, took place in December 1769, and occupied six days; and amongst the lots we notice a set of three hexagonal jars of the very rich mazarine blue and gold, beautifully enamelled with birds and insects, knocked down to a Mr. Burnsall for the sum of £8 15s. Mr. Nightingale adds a foot note stating that a similar set would now realise from £200 to £300; but we think he might safely give nearly double this amount and still find a purchaser to advance. In the sale of Bristol china in 1780 we find an absence of statuettes, or it would have been interesting to see the original prices of such figures as were sold some years back from the Edkins and Callender collections; but there are several lots of cups and saucers which would now realize 2 and 3gs. each, sold for 7s. 6d., 15s., and

21s. the dozen. The little volume from which these notes are made is modestly entitled "Contributions towards the History of early English Porcelain from Contemporaneous Sources"; and reference will often be made by the writer of these articles to its pages when from time to time chronicling the doings in the chief auction rooms.

Photographic Notes.

Although complaints of fogs and cloudy weather are rife amongst the brothers of the camera, on the whole they may be thankful for the favourable "open" winter.

The very unusual height of the Barometer, to which the late dense fogs are attributed, would soon become almost a thing of doubt but for an almost unknown application of the "art science." Continuous records of the height of the instrument are made by photography at the Kew observatory, by an arrangement that may be termed all but self acting.

Mr. Walter Woodbury exhibits at the Crystal Palace Electrical Exhibition the model of a balloon with a camera attached, having arrangement for exposing and changing the plates by electricity: this application of balloon photography, is intended for military surveying. Hitherto photography from a balloon has not been a striking success; the principle of Mr. Woodbury's adoption may be more promising.

The "Academy Camera" is the title of a very small photographic instrument recently brought out. It is to take very small plates for subsequent enlargement; being itself but 4in. by 3in., it is adapted for the pocket, and is held in the hand for exposure. If it fulfils all it promises it will certainly prove of great use to the tourists and artists to whom it is offered. I may have more to say on this; there is certainly a field in the future for a thing of this sort; the danger is that serviceableness and use may be too far sacrificed, and the result be but a toy.

PHOTO SENEX.

Local Art Notes.

BIRMINGHAM.—(*From our Correspondent.*)—The exhibition of the Royal Society of Artists closed January 7th, after a fairly successful season. The wave of trade revival, although beginning to make itself felt here, has not yet fully reached us. It is, therefore, not surprising that our citizens have not yet acquired sufficient confidence in the "good time coming" to induce them to spend their money as freely in works of art as they once did. Still there are signs of improvement. The exhibition was visited by larger numbers than usual, and the sales amounted to nearly a thousand pounds more than last season. I am pleased to hear that one of the pictures purchased in this exhibition is for presentation to the Corporation Art Gallery. I hope this example will be largely followed, and I have reason to think it will, as the gallery approaches nearer completion, if pictures of the highest quality are sent.

On the 6th January a sub-committee appointed by the subscribers to the "Wright Memorial" visited the studio of Mr. F. J. Williamson at Esher, to inspect the clay model of the statue he is executing for this town. After some few alterations they unanimously expressed their complete satisfaction with the work. At a meeting

of the Town Council on 17th January, a letter was read by the mayor from the hon. sec. of the Wright Memorial committee, offering Mr. Jonathan Pratt's portrait of the late Mr. J. S. Wright for the new art gallery. The matter was referred to the Free Libraries Committee.

BRIGHTON.—(*From our Correspondent.*)—The eighth annual exhibition of modern pictures in oil closed on the 28th January: over eighty pictures have been sold, which is a very fair average.

One of our local artists, Mr. Clem Lambert, was recently elected a member of the Hogarth Club.

At the Theatre Royal the pantomime this year is taken from the well known story of "Dick Whittington and his Cat." Several of the scenes are admirably painted, notably the one where Dick reaches the milestone, with the distant view of London. Mrs. Langtry has paid a visit to the theatre, and given a morning performance as Miss Hardcastle in "She Stoops to Conquer" to a very large and fashionable audience.

At the Royal Aquarium we had an old English fair, as the attraction during the holidays: the band still keeps up its high standard of merit under its conductor Mr. F. Corder, and vocal and instrumental concerts are given on Saturday afternoons. Dickinson's picture of "The Meet of the Four in Hand Club" was on exhibition here for a short time.

BRIGHTHELMSTONE.

LEEDS.—(*From our Correspondent.*)—Mr. John Holmes, a well known local antiquary and art collector, has offered to the town his collection of antiquities at half the price to be put upon it by an expert. After much discussion the corporation have agreed to purchase it on these terms; the price the town having to give for it being calculated at £250 or £300. Where the collection will be placed is at present a mystery, for up to now Leeds and its corporation have never seen the utility of a public building for the reception of art treasures. We have by the way about six or eight public pictures presented at intervals some 30 or 40 years ago. At least three or four are good, and among these is a clever work by Edward Armitage, presented by the artist to his native town at the time of the Indian Mutiny, the picture being allegorical of that event. These works are hung in a dark corridor in the Town Hall, seemingly uncared for, and in one instance cracking. In another dark corner behind a door is a white marble statue of Queen Anne, executed by Carpenter in 1713: a fine work, and associated with a building of some historical interest, long since pulled down. I think we can only boast of five public statues, of which this is one; none, with this exception, being of any great merit, and it certainly seems a shame that what few objects of art we have should be stowed away in dark corners where it is impossible for them to be seen, and where they are half forgotten. While upon this subject I may mention as a "fact not generally known" that Mr. Sheepshanks, while living in Leeds, offered to the town the collection of pictures which now grace the National Gallery. So much for art in Leeds!

The exhibition of old masters at the Athenæum buildings closed on January 7. Financially it has been a disastrous failure. On some of the days under twenty persons paid for admission, though the prices were as low as threepence and sixpence, and the collection a good one. Whether the committee will, under these

circumstances, venture on the usual spring artists' exhibition remains to be seen.

The artistic qualities of the scenery for the pantomime at the Grand Theatre are above all praise. Several scenes by Lester Sutcliffe are better than this artist's usual good work.

There has been a fine art exhibition held at Wakefield which closed in the old year.

Dr. Gott, our vicar, has been writing to the local papers complaining of the semi-classic nude figure subjects on Christmas and New Year cards which have been issued this year.

LIVERPOOL.—(*From our Correspondent.*)—The permanent collection of the Walker Art Gallery has been reopened to the public, the pictures and other works of art having been rehung and rearranged during the recess. The collection has received some notable additions, among which are "The Shepherd of Jerusalem", by Phil Morris, A.R.A., presented by Mr. Henry Branstons, of Newark, and Rossetti's gallery work of "Dante's Dream", which has been protected by plate glass since its exhibition. A naval picture by Baden Powell, entitled "Trafalgar Refought", and another attributed to Rosa of Tivoli, have been lent by the owners; and Count Gleichen's bust of the late Earl of Beaconsfield has been lent by the Conservative Club. Mr. William Bennett, a liberal donor to the gallery, has presented the institution with an ingenious model of Windsor Castle, which is said to have cost the constructor ten years to complete.

Messrs. Tooth & Son, of the Haymarket, are exhibiting at Mr. Grindley's gallery a collection of British and foreign pictures, among which are M. Léon Lhermitte's Salon gallery picture of "The Cabaret", which in its austere realism reminds one of an actual scene from one of Zola's romances. Another picture of pathetic interest is Frank Holl's "Besieged", an incident of the Franco-Prussian war, a refined picture which is being worthily etched by Waltner. Although there are fine examples of many of the leading members of the British school, it is instructive to notice the high technical standard reached by some of the foreign artists, as notably in "Washing Day", and "Fish Market, Paris," by Léon Lhermitte; "Going to School," by Seignac, of Munich; "Changing Pastures", by A. Braith, Munich; and "Evening", by Lanckow, Düsseldorf.

Messrs. Elkington, of Church-street, have on view a small but quaint collection of Japanese pictures, carved in ivory, tinted in colours, and framed in imitation bamboo made from the same substance. One example of this mimetic art represents an iris in a vase, the leaves of the flower being shaded in gold lac. Perched upon a piece of weed at the foot of the vase is a butterfly, the powdered wings of which are composed of pearl and various coloured stones in ivory, the whole representing a rare specimen of the papilio family. The details of some of the frames which represent decayed leaves, insects, birds, reptiles, and sprays of flowers, are such wonderful facsimiles of nature that it would seem that the power of illusive imitation could go no further.

Scene painting is progressing; and at the Alexandra Mr. Saker in his pantomime of Whittington and his Cat may be complimented upon having produced one of the most artistic pantomimes ever seen in the pro-

vinces. It is seldom, moreover, that the transformation scene is founded upon a strictly scientific basis as is the case here. In the sea cave of anemonies which Mr. John Brunton and his staff have painted, the marine life is painted from actual living specimens from our own coast, and a naturalist can detect the brilliant colours of the solaster papsa and other specimens of the sun, star, and star-fish family. Crawling upon or hanging from the rocks may be seen the pearly nereis, the trumpet anemone, &c. But when a shoal of medusæ rise up amidst this luscious sea vegetation, a magnificent sight comes in view, and the blaze of gorgeous light and dazzling colour positively startles the audience. Another novelty is an Egyptian idyll in which is depicted the opening of a pyramid and a weird dance of mummies, presumably in allusion to the recent Eastern excavations.

The new Court Theatre, designed by Mr. Henry Summers from the ruins of the "Old Amphi," besides being roomy and light, is so well arranged that on Boxing night it was emptied in four minutes. Mr. H. P. Hall is the scenic artist, and in the Babes in the Wood has introduced a well painted panoramic journey to the depths of the forest, in which are to be found some capital bits of quiet, tender painting.

MANCHESTER.—The art union held in Manchester in aid of the building fund of the new School of Art has resulted in a profit of about £4000. This amount does not quite clear the debt, but it is certain that the sum now required will be forthcoming from friends of the school.

NOTTINGHAM.—(*From our Local Correspondent.*)—The fine old hall of the archi-episcopal palace at Southwell is, after its complete restoration, to be adorned with a series of portraits of the most distinguished men connected with the counties of Nottinghamshire and Derbyshire. It is thought that this series would be incomplete without a portrait of the Rev. George Mompesson, rector of Eyam, Derbyshire, and afterwards rector of Eakring, Notts., and prebendary of Southwell, who died in 1708. This heroic man will long be remembered for his fidelity and Christian firmness under most trying circumstances; for when the majority of the inhabitants were either dying or flying from Eyam when visited by the plague, he continued steadfastly at his post, ministering to his people there after the churchyard was filled with the dead, and his own young wife, who declined to leave him, had fallen a victim to that fearful visitation. The last male heir of his family, the Rev. William Mompesson, vicar of Mansfield, Notts., died in 1737, leaving three daughters. The Bishop Suffragan of Nottingham—who, I may say, has generously undertaken the work of restoring and adorning the old archi-episcopal palace, which he has munificently given to the proposed see—would be glad if any descendants of the above, or any reader of *The Artist*, could kindly give any information as to the existence of a portrait or miniature of this noble man, from which a suitable portrait could be painted for the series.

Our Society of Artists have recently held their first annual meeting. In a *resumé* of the proceedings during this, the first year of the society's existence, it was stated that during the winter months fortnightly meetings have been held for the purpose of sketching and treating pictorially subjects previously announced, two hours being allotted for this purpose, after which the sketches were exhibited and discussed by the members. During the months of May, June, and July members' works were exhibited at the Castle Museum, when the display was considerably in advance of the previous year, many of the pictures being sold. Referring to the Art Union (under the sanction of the Board of Trade), established in connection with the society, it was stated that prizes to the value of £227 7s. were distributed. The election of officers for the ensuing year having been proceeded with, it was announced that the number of members is limited to 30, which number is filled up, the two vacancies being supplied by the election of Mr. James Baldock, of Workop, landscape and cattle painter, and Mr. S. H. Turpin, landscape painter in water colours. In order, however, to draw to the society all efficient artists who are not enrolled amongst its members, a resolution was adopted to elect twenty associates, who will have the same privileges as members, without the power of voting. Ladies as well as gentlemen are eligible for election, but before they can be elected each candidate must submit two works for the approval of the council.

At the Castle Museum the Prince of Wales' collection of Indian presents forms the principal attraction. Local artists are busily engaged in preparation for the approaching spring exhibition of their works, for which forms have already been issued.

W. GIBBONS.

PLYMOUTH.—The water colour collection of the late William Eastlake, the distinguished amateur whose loss we had lately to deplore, is to be sold at the assembly rooms of the Royal Hotel in the second week of the present month. It comprises many and fine examples of Fred. Tayler's work, the well known painter of horses; many too of Mrs. Coleman Angell, whose still-life pictures are so marketable and high in esteem. There are fine works also of Wimperis, Whittiker, and David Cox the younger. For the Plymouth man however, and possibly for all true connoisseurs of art, the feature of the sale will be a number of water-colours by the late Samuel Cook. Of his work we have lately spoken in these columns. Its value was appreciated in days gone by by Ruskin and by Tom Taylor, and lapse of time has yet more enhanced it. We have little doubt that the expected sale will do something to make widely known a name that is entitled indeed to a place of honour on the roll of the great English painters of landscape in water-colour.

SHEFFIELD.—(*From our Correspondent.*)—The success of the Sheffield students in the Goldsmiths' competition this year is very encouraging, as they have taken more awards than any other town in the provinces. Robert Needham, jun., who last year was fortunate in gaining one of the first prizes, has this year succeeded in taking the 1st prize (£20) for a design for a large salt cellar in silver, and 1st prize (£20) for design for a silver dessert stand. I believe Mr. Needham's drawings were executed in outline only, with washes of colour to show the

different metals. The other awards are to E. Thickett, 1st prize, £10, design for small salt cellar; to E. Hoyal, 2nd prize, £10, design for tankard.

YORK.—(*From our Correspondent.*)—On January 10th the York Institute held its annual meeting for the distribution of prizes to the students of the various educational classes connected therewith, the most prominent among these being the School of Art, so called only somewhat recently. This school has grown out of the drawing class, is very ably directed by a certificated art master, Mr. J. Windass, and showed in its exhibits some highly creditable work by its students.

The York School of Art, one of the four first established in the kingdom, and founded through the exertions of William Etty, R.A., held its annual meeting on January 20th, at which the prizes were distributed by the Archbishop of York, who prefaced this act by a most able and interesting address upon art to the students in particular, discussing somewhat carefully art work, and interweaving for the general audience his clear-sighted views upon art culture. In his words of encouragement and advice to students his Grace reverted incidentally to those Yorkshiremen who had won world renown and foremost places in the ranks of art, namely, Etty, Flaxman, Noble, and others, leaving it to be inferred as not impossible that a future R.A. might be even now a student of this school of art.

In looking carefully at the students' works exhibited at these two meetings, I could not help feeling that they did not show that there was much, if any, incentive given to produce original work, even so much as the rearrangement of some set model, or copy, or the grouping together of two copies into one subject. At the York School of Art I was struck by some excellent works produced by the life class, chiefly portrait studies in crayon, but very ably executed.

Obituary.

SIR DANIEL MACNEE, P.R.S.A.

The decease of the secretary of the Royal Scottish Academy has been quickly followed by that of the venerable and esteemed President, Sir DANIEL MACNEE, who died about midnight of the 17th January at his own house in Edinburgh.

Born in 1806, and exhibiting at school a remarkable aptitude in the use of the pencil, Daniel Macnee was sent by his widowed mother, when only 13 years of age, to learn drawing with Mr. John Knox, a Glasgow artist of some reputation. In his first situation he was occupied in colouring cheap prints and illustrations of romance of the "penny plain and twopence coloured" type, and afterwards for a short time he found employment in painting snuff boxes. In his 17th year he removed to Edinburgh and was engaged by Ligars, the well known engraver, in producing anatomical drawings and colouring illustrations of works on natural history. For three years he studied at the Trustee's academy under Sir William Allan, where he formed the acquaintance of Thomas Duncan, R. S. Lauder, David Scott and others of his fellow students who afterwards attained celebrity.

Macnee entered upon practice as a professional portrait painter in Edinburgh; and his skill in this department, together with his figure subjects, gained him such a standing that in 1829 he was included in the body of

artists who, through Mr. (afterwards Lord) Cockburn, negotiated for incorporation with the then nascent Scottish Academy, and in this way was admitted as an academican without having to pass through the lower grade of associate. Three years later he returned to Glasgow, and found it a favourable field for the development of various phases of portrait painting. His first appearance at the Royal Academy exhibition was as a portrait painter in oils, his subjects being Sir Charles, afterwards Lord Hardinge, and General Messurier, hereditary governor of Guernsey. In 1855 a masterly portrait of Dr. Wardlaw gained for him a gold medal at the Paris International Exhibition, and since then he has had frequent commissions to paint presentation portraits. Among these may be mentioned the full length of Lord Brougham in the Parliament House, Lord Melville in the Archer's Hall, and Lord Belhaven in the County Hall, Lanark. By his brother artists he was much sought after for their portraits, Horatio Mac Culloch, Clarkson Stanfield, and Sam Bough being among those who gave him sittings. It was under Macnee's influence that Bough gave up scene painting and adopted the finer landscape painting in which he gained so much distinction.

In 1876, when the presidentship of the Academy fell vacant by the death of Sir George Harvey, the personal popularity of Mr. Macnee among his brethren of the brush, as much as his professional eminence, secured his election to that honourable post. A knighthood followed as a matter of course.

Socially, Sir Daniel was a general favourite. His happy humour he carried with him into the studio; and his sitters, finding themselves, as they often did, kept in a state of merriment which prevented them as they supposed from ever showing the normal aspect of their countenances, often had cause to wonder at the truthful and characteristic likeness which the artist never failed in producing.

Mr. JOHN LINNELL, the veteran landscape and portrait painter, died at Redhill on the 20th of last month, aged eighty-nine. Mr. Linnell was born in London in June, 1792, painted in oil as early as 1804, and was, about 1805, a pupil of John Varley, the father of the existing school of water-colour painting. He first exhibited at the Academy, in 1807, "Fishermen, a scene from Nature." In the earlier part of Linnell's career he painted a much larger number of portraits than of the landscapes for which he has been so famous of later years. Mr. Linnell, it has always been assumed, might have been elected to the Royal Academy, but declined to seek the honour. His talent, as we all know, has descended to his sons. Mr. Edwin Lawrence writes to the "Times":—

Some 15 years ago I called upon John Linnell at Reigate, and had a long and pleasant talk with him, and I then learnt that he had at one time painted miniatures, which afforded me the explanation of his wondrous method of landscape colouring. About a month after I saw Clarkson Stanfield, R.A., and, talking of my visit to Linnell, I said, "I cannot account for the fact of the Academy not having elected him long since." Stanfield replied, "I am very glad you have asked me that question, for 20 years ago I was deputed by the Royal Academy to wait upon Linnell and ask him to join us, but he positively refused, considering the Academy had been too tardy in recognizing his claims, and saying, 'No; let them keep the R.A. for men who can't sell their pictures without it; I can.'"

Mr. WM. MILLER died in Sheffield on the 20th January at the age of 86. He was an honorary member of the Scottish Academy, and was largely employed in the engraving of Turner's pictures. He was engaged in 1834 upon that edition of "Rogers's Poems" which the collector seeks for by reason of the Turner designs and of their perfect interpretation in engraving. He lived chiefly in Edinburgh, and he is nowhere seen to greater advantage than in his rendering of Scottish landscape, especially in the illustrations to Rogers.

JOSEPH EDWARDS, sculptor, died in London, at his house in Robert-street, Hampstead-road, about the middle of last month. He exhibited at the R.A. from 1838 to 1861; then he became an assistant to Noble; and, according to the editor of the "Builder", did much of the best work on Noble's public statues. His independent work consisted mainly of busts, and small monuments, though occasionally he attempted more ambitious ideal work,—as for example, his "Dying Christian's Dream", executed in 1848.

FRANCIS CHESTER, architect, died at Chelsea on the 27th December, aged 70. His professional life was chiefly passed at Manchester, and was much and prominently mixed up with art and the drama.

On the 21st January, aged 34, died HARRY JOHN BURROW, expert in mediæval decorative art and armour.

The French art critic CHARLES BLANC, brother of the politician Louis Blanc, died on the 17th January. In turn an engraver, an etcher, a journalist, and the Director of Fine Arts under two Governments, M. Charles Blanc will be best known as an author. In his younger days Charles Blanc entered the studio of the engraver Calametta. He learned there, he used to say, how to see things well. Some early engravings of his were finely executed, and especially the copies of some of Rembrandt's paintings, and a portrait that he did of Guizot; but Louis Blanc, coming to Paris to direct a paper, opened to his brother a journalistic career, and Charles deserted fine art for art criticism. He belonged to the George Sand set, and fell in with Delacroix, Chopin, Liszt, Heine, and other celebrated artists and literary men. His "Grammaire des Arts du Dessin", which is his magnum opus, written first when he was editor of the "Gazette des Beaux Arts", in which journal it appeared in 1860 in parts, may be considered as the foundation of the scientific method in art criticism. In this he brought his intellectual qualifications and extensive reading to bear upon a subject till then treated either by philosophical theorists, like Lessing and Victor Cousins, by eloquent essayists like Burke, or by accomplished artists like James Barry and Sir Joshua Reynolds, the friends of the author of "The Sublime and the Beautiful." He came to his task also with the technical knowledge of an artist, having been for a time in the studio of Delaröche. His "Histoire des Peintres" had created his reputation when the revolution of 1848 came, and by universal assent he was pointed out for the post of Directeur des Beaux Arts under the Republic. M. Blanc was very well known in England, and visited many of our great art exhibitions, such as those of the Art Treasures, at Manchester, in 1857, upon which he wrote a charming little volume, and the Rembrandt Exhibition at the Burlington Fine Arts Club.

EUGÈNE GIRAUD, the French incident painter, died suddenly at the end of the year, aged 75. He painted historical pictures in considerable numbers, also many

portraits in oil and pastels, and designed stage costumes.

Another French painter of note died a few days after Giraud, namely ALFRED DEHODENCQ, one of the last representatives of the school of 1830. He was particularly strong in oriental subjects.

The sculptor DUPRÉ died on the 10th of January at Florence. He leaves unfinished a statue of the Virgin for the façade of the cathedral.

MICHEL PASCAL, the sculptor, died at Paris last month. He had a specialty for religious subjects, and his name is associated with the restoration of the Sainte Chapelle, of Notre Dame, and the church of Saint Germain L'Auxerrois. He was a pupil of David D'Angers. At the time of his death he was 68 years old.

France has also lost CHERET, the well-known scene painter.

On the 26th Dec. died, at Munich, Prof. M. WAGMULLER, sculptor.

On the 10th of last month the French painter ANATOLE VEY succumbed to an attack of apoplexy. He was only 41 years of age. Among his most noteworthy productions are his "Mater Dolorosa," bought by the State in 1868, his "Temptation of St. Anthony," in the Amiens Museum, and his "Puits Qui Parle," now at New York.

Herr LUDWIG HERRMANN, professor of the Imperial Academy of Painting at Berlin, died on the 29th December.

The painter JEAN VANDE KERCKHOVE died at Brussels recently, aged 59.

SIGNOR GIUSEPPE INCORONATI died on the 14th January, in London. Sir Charles Eastlake, more than sixty years ago, resided in Rome in the house of Incoronati at Rome. John Gibson, C.R. Cockerell, Boxall, and Joseph Bonomi, were members of a group with whom the deceased was familiar.

The Robing Artist.

SKETCHING GROUND IN YORKSHIRE.

Yorkshire contains, perhaps, more variety of scenery than any county in England: this may in some measure be due to the large area it covers. Artists who are not familiar with it will do well, I think, to give it a trial, as there is certainly a great deal of really good sketching material there, more especially in the northern portion of it; in fact you are enabled to get almost any kind of scenery to be met with in England, and some classes only to be met with here in perfection. Let me begin with a short survey of the general physical aspects of the various districts.

Commencing in the south, say at Doncaster, the country is flat and richly cultivated, very like the Midland counties. The trees are good, and of all kinds; and a great many good lane and cottage subjects are to be got. Harvest and haytime are perhaps the best seasons for this kind of country, as they give considerable interest to a subject that might be otherwise dull; though of course there are subjects to be had here all the year round. The main body of this flat land (nearly, if not all, on magnesian limestone) may be enclosed in a line drawn from Doncaster to the south of Leeds, from thence to York, though Driffield to the coast, round the coast southward to Hull and Doncaster again; it is very similar throughout, though nearer Goole the land is flatter and more like Lincolnshire with its dykes and drains. From Goole to Hull you get the Humber river scenery, which as it approaches Hull is very Dutch like in character, not only from the Dutch vessels in the river but

from the numerous windmills which line the horizon. About ten miles to the northwest of Goole lies Selby, a small town on the Ouse, not particularly much in itself, but the river is rather good, with the barges in it which run from York to Hull: the stream here is about as wide as the Thames at Windsor, or perhaps a little wider. Beverley is a very nice old place, with its fine minster; the town is a small edition of York, and I think there is some sketching to be had there. In York itself the minster is of course the glory of the place; the old churches and houses are picturesque, with a somewhat foreign smack about them. The minster can be seen looming up on the horizon twenty or thirty miles off from many parts of Yorkshire and from nearer to it; it comes into some subjects very well.

The southwestern part of Yorkshire has a most marked distinction from the foregoing, and is principally made up of a succession of precipitous and broken hills with deep narrow valleys between. The best part of this country lies on the Lancashire border, on the Pennine range of hills, "the backbone of England", as it has been called. Near Huddersfield, Halifax, Todmorden, &c., the hills rise abrupt and craggy with tumbling brooks running through deep glens, and the scenery is generally suggestive of Wales, though lacking, of course, a great deal of the grandeur which a slate formation gives the hills. The country here is millstone grit; and alas! instead of, as in Wales, the streams turning picturesque old mills with delightful old woodwork covered with moss, giving joy to the artist, the valleys are disfigured by vast square stone-built cotton and shoddy mills, which vomit forth volumes of smoke and blacken the hillside and the few trees growing thereon with thick coatings of soot. This part of the country has once been exceedingly good, and there are still many secluded glens where mills are not. About this country there is a certain kind of melancholy picturesqueness which can be felt by lovers of Charlotte Brontë's works, who, living amongst it, has described it so well. High up on the bare hill side are still to be seen the old stone houses quaintly built, standing solitary and gloomy against the evening sky, the roads leading up to them of a terrible degree of steepness, and one would think nearly impassable in winter. These houses fifty or sixty years ago were inhabited by small farmers, who were enabled to keep a few sheep on the hills, and who in their spare time wove cloth by hand looms, taking the pieces on their shoulders to the nearest town for sale. The houses were specially built for the accommodation of the looms, which generally occupied the whole of the first floor, which was not divided into separate rooms. Hand weaving in Yorkshire is now, however, at an end except in remote districts.

Going from this district northwards we get into Craven, the principal town being Skipton, where there is again a great change. The country (now the mountain limestone district) consists, north of Skipton to Westmoreland and Durham, of a very hilly district, very little cultivated, and having large spaces of moorland. Here are situated the highest Yorkshire hills, and a great many picturesque dales and rivers; including the Wharfe, Ure, Swale, Greta, Tees, Esk, &c. Further to the north east, beyond Thirsk and Malton, across a wild and seldom visited country chiefly moorland, lies the Whithy district. All this northern portion of Yorkshire is very beautiful.

I will now pass to the first of the rivers I have named. Six miles eastward of Skipton (which I may mention is on the direct rail-road route to Scotland), across some wild moorland, are Bolton Abbey and woods on the banks of the Wharfe. Here is some of the most exquisite sylvan and river scenery to be met with in England. Anywhere on the Wharfe you may calculate on good scenery, but there is nothing to beat this. It is impossible to give an idea by description of the richness and beauty of the foliage

and river here. The stream is a good breadth, and the stones in it covered with the richest moss and lichens; the trees too are the most graceful that I have ever seen anywhere.

We will suppose that an artist has arrived here from Skipton: he will find at Bolton Bridge two hotels, the "Devonshire" and the "Red Lion". The first of these two has the best accommodation, but the charges are, I think, rather high. The "Red Lion" is of a humbler description. Should these two be full there are no private lodgings to be had, except perhaps at some farm house, where if you were prepared to rough it you might get accommodation that would certainly be clean if nothing else. While he is at Bolton Bridge the artist may as well go half a mile further to Beamsley, one of the prettiest little villages I ever saw, situated on a small beck running into the Wharfe. Here are some very good cottages, covered with splendid thatch, overgrown with all sorts of grass and mosses of all colours; there is also a rather good old bridge. High above the village rises a steep hill, covered with bracken and heather, named Beamsley Beacon, 1286 feet high, according to the ordnance survey. At the foot of this there are several very good subjects, looking down on the village with the cottages in the middle distance, some good moorland and a sandy road in the foreground. Leaving Beamsley and returning to Bolton Bridge on our way to the Abbey, we pass through some meadow land adjoining the Wharfe for nearly a mile. Here is Bolton Hall, a shooting box of the Duke of Devonshire's, to whom most of the land hereabouts belongs. The Abbey is quite near the river, which is here broad and shallow, and crossed by a number of stepping stones, which take you to the foot of Turner's cliff, a high shaley crag, over which falls a small stream, forming a pretty cascade. The view which Turner painted of the Abbey included this cliff and the river, and is still one of the best subjects of the Abbey to be got, requiring little or no alteration or "cooking." Ruskin has an engraving of the cliff from Turner in his "Modern Painters." There is another very good view of the Abbey from the other side (the north) from Hartington seat, looking down the river, with the Abbey in the middle, and the hills of Rombald's Moor in the extreme distance. This, under a morning light with the cliff in deep shadow, paints exceedingly well. Besides these two subjects there are numberless pictures to be got here, the Abbey combining so well with the river and foliage. Part of the Abbey is repaired and still used for divine service. Going up the river, whose banks are thickly wooded with some most fairy-like trees, we soon arrive at a cluster of small islands (seven I think), and further up still to the famed "Strid." Here the river rushes with fearful rapidity through a narrow channel of the rocks, so narrow that a man might jump across it, a feat which I should not advise anyone to try, as there is only a narrow and sometimes slippery ledge to jump on, so that the leap must be calculated to a nicety. Should you slip there is very little chance of ever getting out alive. Many people have lost their lives by attempting this foolish leap, of whom the "Boy of Egremont" was one of the first.

Just above the Strid is the "Hawkstone" or "Pulpit Rock," a large perpendicular fragment standing alone from the masses of rocks which form the banks, rich with mosses and ferns and lichens. After passing the Hawkstone for about a mile, the river being barer of trees, we come to Barden Bridge. On the hill above the river are the ruins of Barden Tower, which is not particularly picturesque, though there is a good subject with it in from the Skipton road about a couple of hundred yards from it. Here the road is some height above the river and woods, and extensive views are to be had of the surrounding country. We are just at the foot of a steep road leading to Skipton, six

miles off through some glorious moorland, passing the villages of Eastby and Embsay. Looking the other way, over Barden Moors, we see rising above it Barden and Rylstone Fells, the latter famed for the white doe of Wordsworth's poem. On the other side of the river are the hills Simon's Seat, 1592 feet, and Lord's Seat, to which latter adjoins Bolton deer park. In the valley formed by the junction of these two last hills is the "Valley of Desolation," so called from a number of aged oaks which have all been mysteriously struck by lightning. Here is the stream named Phosforth Gill, with a couple of waterfalls on it, both very paintable subjects. This stream joins the Wharfe below the Strid, on the opposite side to Bolton Abbey and Barden Tower, and is paintable throughout its whole course. Past Barden Tower for a mile, and on the same side as it, is "Gill Beck," certainly the most beautiful glen of its size that I have ever seen. The stream is filled with the richest coloured stones, and forms in its course a waterfall about forty feet high, above which the road is carried by an old stone bridge covered with ivy. The glen looks best on a dull day, as when there is a strong light the leaves have a rather spotty appearance. I have painted here very comfortably when it has been drizzling rain or wind, being sheltered completely by the trees.

Space forbids me to say more of this most enchanting sketching ground: it must be seen to be appreciated. All the valley of the Wharfe is fine, from its source twenty miles or more above Bolton to its junction with the Ouse.

FRANK KIDSON.

Miscellaneous.

The Princess Louise (Marchioness of Lorne), visited last month the Exhibition of Fine and Decorative Art at the European Galleries, New Bond-street.

Mr. Ruskin has been elected honorary president of the Associated Societies of the University of Edinburgh.

Complaint is made, by a critic in "Le Courrier de l'Art", of the "disastrous condition" of certain pictures shown in the present exhibition of Old Masters at Burlington House. "Everyone knows", says the writer, "that London is infested with picture doctors", one of whom, it is hinted, is specially responsible for the spoiling of many a chef d'œuvre, being high in the confidence of collectors. As examples of the works which have suffered by cleaning, No. 88, "Kermesse", by Teniers, and No. 114, an Adrian Van Ostade, are named. These are lent by the Queen.

Mr. Alderman Samuelson informed the Liverpool town council last month that he had been offered a douceur of £50 to bring about the purchase, for £150, by the corporation, of a picture by Mr. Atkinson Grimshaw.

"The Monarch of the Meadows", which was cut out of its frame last September at the house of Mr. Allcroft, Lancaster-gate, and an attempt then made to set the room on fire, has been discovered by the police in the possession of a man named Atkins, of Camden-town, who is in custody, charged with stealing it.

An expenditure of £10,000 for the purpose of erecting an Art Gallery has been decided upon by the Town Council of Exeter.

Amongst those who have signed the memorial protesting against the alteration of Magdalen bridge, Oxford, are Alma Tadema, Burne Jones, Robert Browning, Sir John Gilbert, W. Holman Hunt, A. W. Hunt, H. Stacy Marks, W. B. Richmond, John Ruskin, G. E. Street, George Vulliamy, G. F. Watts, and William Morris.

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The Artist

AND

Journal of Home Culture.

1 FEBRUARY, 1882.

FROM MONTH TO MONTH.

THE Grosvenor Gallery is occupied this month with what is in effect a one-man show. To have an exhibition of the first magnitude all to one's self cannot but be a great gratification of ambition: on the other hand it has dangers. In such a case any little trick or mannerism gets emphasized by iterated exemplification till it haunts the spectator like a trade mark; and a man's reputation for versatility may be found, when his works are thus aggregated, to rest rather upon experiments than successes. We do not think, on the whole, that Mr. Watts's place in art will be the higher for the present exhibition; but it has enabled all the world to assign him with certainly a high one.

As regards the old masters which, at Burlington House, form the other great winter attraction, we need not discuss them: enough to say that the collection is as creditable to the country as to the Royal Academy.

For some time past the growing superiority of American engraving has been the cause of admiration, mixed with anxiety for the pros-

pects of the craft in England. Some extracts which we give from Harper's Magazine, in our Engraving and Etching section this month, will show what are the aim and the method of the new school in the United States. The aim is reproduction of the drawing under treatment, as distinguished from translation into another art idiom: the method is any and every modification of the conventional procedure which may be found to conduce to the realisation of the aim. It is hard to look at much of the illustrative wood engraving which is issued month by month in the United States without feeling that, in breaking loose from conventional procedure, the American cutters have not only gone far towards the attainment of their object, but added greatly to the beauty of book illustration. At the same time they seem to surrender any claims on behalf of wood engraving to rank as an art.

In his lecture at the London Institution from which we give full quotations this month, Mr. HERBERT HERKOMER condemns the new school. We do not see by what logical process he arrives at his adverse conclusion. He accuses the American engravers of aiming at displaying their own skill rather than that of the draughtsman: the engravers, in their own statements, claim on the contrary that they are willing to efface themselves in order absolutely to reproduce the drawing. "You marvel at the handling of the engraver", says Mr. Herkomer, speaking of the latest American work, "and forget the artist." But according to Mr. Frederick Juangling, whereas "the method of the old school is to adapt the original to the means, the method of the new school is to adapt the means to the original." Either the American cutters do not know their own minds or Mr. Herkomer misunderstands them.

Mr. OSCAR WILDE, the "apostlethwaite" of æstheticism (as a weak joker in New York has called him) is in the United States, on exhibition as a lecturer. He has supplied some amusement in that position, as our extracts from an American paper will show. If it be true that the motive of the well-known manager who hired Mr. Wilde was to use him in connection with the production of the comic opera "Patience", by showing the New Yorkers what it was they were asked to laugh at, the situation is one which redounds to the manager's shrewd-

ness, if not to Mr. Oscar Wilde's dignity.

The rumour we mentioned last month that the Dudley exhibitions might shortly cease stands contradicted so far as concerns the immediate future; but we have seen no challenge to the statement in the "Academy" that the money support of the public has of late been scanty; nor any reply to the hint of the same paper that of late the gallery has been too much restricted to showing the drawings of the members of its Committee.

Death has been more than usually busy again in the ranks of art. We have lost the venerable LINNELL, a glory of the English landscape school. France has lost her leading art critic CHARLES BLANC, and Italy the sculptor DUPRE. Several other names of not inconsiderable men are in the mournful roll, as enumerated in our Obituary.

The Architect and Decorator.



OUR strictly professional contemporary the "Architect" thinks that the recent, almost simultaneous, close of the careers of three such men as SCOTT, BURGESS, and STREET, will very materially affect the course of public taste in architecture. In other words it may be anticipated—and we agree in the anticipation—that the already perceptible wane of the Gothic revival will be more rapid than it would have been had these three of its exponents remained to illustrate its capabilities. Of Gothic the "Architect" says there are certain fields, notably the ecclesiastical, in which it must still continue to be used, but its ascendancy is over. Our own feelings in regard to this statement of the present situation in architecture—with which we agree—are unmingled with any regret for the probable re-interment of Gothic. Honouring, as we do, and as all must, this style, perhaps above any other, we do not feel disposed to extend a large share of such honour to the revived or imitative Gothic with which our best architects have been playing during the past forty years. To work well in a revived style is a good thing in its way; but it is essentially a second rate thing, and STREET and his peers will never stand in the first rank. At the best they can only occupy, in architecture, the position which such a man as Dr. Buchanan for instance occupies in

Latin verse literature. The sixteenth century Scotch Latin poet who translated the Psalms into all the metres of Horace, with little less than Horatian felicity of diction, is not more hopelessly forgotten in connection with Latin poetry than our nineteenth century Gothic men will be in connection with the real history of that style, when the world has rolled on to a sufficient distance.

The regret which we do feel in regard to this matter is that the leading users of the dead language of Gothic should not have survived to moderate, by their opposition and criticism, any new style which may be rising. By opposing they would have done much to form it; as it is, there is danger of imitative Gothic going out of repute before we are prepared with a sufficiently strong plant to take its place in the garden of the arts.

Our contemporary speaks—hypothetically—of “free classic” as the coming style. In so far as it may be “free” we are prepared to welcome it; we trust, however, that a mere revival of Classic—which, indeed, would be but a re-revival—is not imminent.

Our contemporary is right, no doubt, in thinking that Gothic will continue to be used in church-building. But even in this field much depends upon the progress which may be made in developing a new and worthy style. There is no such thing, Mr. Morris told us lately, as ecclesiastical architecture. There certainly ought not to be. If the Church is in tune with the age, it ought not to be looking back for its art to a former time: if a good contemporary style of building exists, it should serve equally for home and church.

One of the meetings of the Architectural Association last month was devoted to speaking on the late G. E. STREET, in connection with a vote of condolence. There was a conversation of some interest:—

PROFESSOR KERR remarked that to know broadly what had been doing in the Gothic revival by its more conspicuous leaders, he would ask them to contemplate for a moment the characters of Sir G. Scott, Mr. Burges, and Mr. Street. It was not advisable to admit Pugin to their present consideration; Pugin was the John Baptist of the Gothic revival, these others were its apostles. Sir Gilbert Scott was a great man, but a man of compromise, who struggled hard to stand by principle, to understand Gothic and how to work in it so as to please the public; Mr. Street and Mr. Burges were determined to do one thing and nothing else. Burges, at the end of his life, spoke highly of Greek, but then he was swerving round to the other school, which Mr. Street never did. Mr. Burges was essentially a person of elegant tastes, but he did not always impress one with that idea, and his manner was generally rather free and deficient in that repose one at-

tached to the idea of a distinguished man; for he was a distinguished man, and would have been distinguished in whatever path of life he might have been thrown into. His designs were muscular, but the details of his work were elegant, though never effeminate. Mr. Street was markedly representative of absolutely unswerving masculinity and muscularity. If you had said to him: “That design of yours is ugly”, his answer one could easily understand would be: “I do not care if it is; if it is true art, if it answers its purpose and is architecturally sound and true, I am satisfied, and you may think as you please”. Now Burges would not have said that; perhaps he would have laughed it off. The loss of Mr. Street would prove a serious blow to the Gothic movement; the supreme leadership would not, he thought, be taken by any of his friends and successors.

M. J. P. SEDDON said he could recall how in the early days Professor Kerr had prophesied the Gothic movement would not be long lived, and he acknowledged with regret that Mr. Kerr had been to a certain extent a true prophet. But Mr. Kerr, he thought, took a wrong view of the movement, and he expressed it by calling it a revival. To revive was what they did not want. They wanted to go back to no style, Greek nor Roman, nor certainly to mediæval; but to go forward on a proper basis as heirs of all the styles. Italian was not Greek at all, but simply rapid Roman misuse of the orders; to the Romans we owed all the false art that ever existed, and the Renaissance the falsest of all. Queen Anne style was the ridiculous name made to cover all the modern rubbish of no style at all. Owing to the loss of their great leader, Mr. Street, it was said the days of the Gothic movement were numbered; but while he regretted that the leaders of the movement were few, its followers were still numerous, and he could not see that the movement was by any means dead.

At a meeting last month of the Oxford Local Board, the plans of their surveyor, Mr. White, for widening Magdalen Bridge, against which the Society for the Protection of Ancient Buildings recently protested, were considered. It was stated that, in the alterations, the architectural features of the bridge would be exactly reproduced. A letter was read from Mr. J. Brooks, F.R.I.B.A., who had been requested by the Council of the Royal Institute of British Architects to inquire into the scheme. Mr. Brooks said:—“The tramway carried over the bridge, the widening becomes a necessity, and I must say I see no better way of accomplishing this object than that adopted”. The report in favour of the plans was passed. Afterwards a letter was read from the Society for the Protection of Ancient Buildings asking the Board to receive a deputation to present a memorial protesting against the widening. The Board declined.

A builder was lately summoned before the police magistrate at Hammersmith by the local board for erecting a building in the High-street in alleged contravention of the by-law. The gentleman who appeared for the local board said the structure was a staircase, consisting chiefly of wood, outside a house. According to the by-law it should be constructed of brick, stone, or other hard incombustible material. For the defendant it was stated that externally it was covered with tiles, lime and mortar being inside. The same kind of thing was erected on the Bedford-park estate—a wooden frame with tiles outside. The magistrate thought it was not in compliance with the by-law. It was what was called a lath-and-plaster house, many hundreds of which existed all over the kingdom. Defendant's solicitor: “In the

Queen Anne style". The magistrate ordered the structure to be taken down.

Mr. HARRY HEMS has executed the basso-relievo in the central gable of the new Patrick Stead hospital at Halesworth. The subject is Christ Healing the Sick. He has also carried out the rest of the carving. The building is Elizabethan, from designs of Mr. H. HALL, F.R.I.B.A., selected by competition.

A quarter of a million is about to be spent in municipal buildings by the city of Glasgow. In a competition of architects which has been initiated, there have been 125 designs sent in, out of which two assessors had to select ten. The authors of the ten are to have £150 each for expenses in engaging in a second competition among themselves. The same double sifting process has been adopted in regard to the Dublin Science and Art Buildings.

By way of helping the Architectural Museum in Westminster, which recently issued an appeal for funds, the Clothworkers' Company have voted it a subsidy of £20 a year for five years.

In the Holloway Sanatorium at Virginia Water the architect, Mr. W. H. Crossland, has made a bold experiment in the design. Although at first sight the building appears to be a work of the fourteenth century style, it will be found that elements are introduced from those of the thirteenth and fifteenth centuries. On this the "Builder" remarks:—

Although there is no direct authority for this admixture of the three styles of Gothic architecture in the same building, yet the works of the Italians who did not hesitate to combine the three Classical orders, and the many noble buildings of the sixteenth and seventeenth centuries, where we find Classical and Gothic forms united, seem to offer a suggestion for the formation of a new style which we have perhaps been too slow to avail ourselves of. It would be expected that a somewhat discordant effect would be the result, but we are bound to say that, in the Holloway Sanatorium, this is not the case, and we gladly welcome such a bold deviation from the beaten track, and trust that it may find imitators.

The late Mr. Street, it is stated, sent in a very fine design for the new cathedral at Edinburgh, in which he aimed at meeting the requirements of a modern cathedral in such a town, instead of making a mere model of a mediæval one. Those who had the selection, however, preferred the conventional type. A story is told by a correspondent of the "Guardian", in connection with Street's restoration of Clun church, Shropshire:—

Sir Gilbert Scott had pronounced it as a "most difficult task for a satisfactory restoration", as the old massive transition pillars were crushed out of the perpendicular, and resembled the leaning towers at Bologna. When Mr. Street came to examine it, I asked whether it was worth while to attempt to restore it. His answer was characteristic:—"Of course it is! You can get Street's churches anywhere, but there are few churches in the country so interesting as this." During the progress of the work, Mr. Street met me in Northumberland-avenue, and offered to take me over the Law Courts. It was just after his severe loss. To rally him, I said—

"You must feel great pride in having your name associated with the two greatest architectural undertakings of the age." "Which are they?" "The Law Courts, and Clun church!" His reply was—"Ah! I feel much more interest in Clun church. I seem to have lost all heart for fresh work."

Keramics.

In the course of a recent lecture, Mr. WILLIAM MORRIS gave some advice to painters on pottery. He said the decorators of pottery were specially in danger of falling into sham naturalistic platitude, since they had not to stamp designs with a rough wood-block on paper or cotton, nor to build up outlines by laying square by square of colour, but, pencil in hand, might do pretty much what they will:—

So we must be a law to ourselves, and when we get a tile or a plate to ornament remember two things: 1st, the confined space or odd shape we have to work in; and 2nd, the way in which the design has to be executed. As to the first point, if we are not to miss our aim altogether, we must do something ingenious and inventive, something that will at once surprise and please people, which will take hold of their eyes as something new, and force them to look at it. Within these limits we may do as we please, so long as we do not forget, in the next place, that our design has to be pencilled by an instrument difficult to use, but delightful to handle when the difficulty is overcome—a long, sharp-pointed brush charged with heavy colour,—which pencilling should be done with a firm, deliberate, and decided, but speedy hand. I feel the more bound to insist on this in pottery-painting because of late a kind of caricature art has been going about in the shape of elaborately painted dishes of the most disastrous design and execution. Most often the designers of these have thought they have done all they need when they have drawn a bunch of flowers or a spray without any attempt at arrangement, and coloured it in imitation of a coarse daub in oils, without the least thought of what pigments were within reach of the pottery-painter. Such things teach nothing but the art of how not to do it. Those of you who are unconscious that there is any beauty in a pattern painted on pottery can at least help the art by utterly refusing to have any pattern on it; and I beg them earnestly and sincerely to take that amount of trouble.

Baudry's mural paintings at the Paris opera being in danger from gas, experiments have been made by M. Deck, the celebrated faïencier, with a view to replace them with copies on tiles. M. Legrain accurately copied one of the panels; and, after it was fired, the surface was treated with acid, to reduce the brilliance of the glaze. The success is said to be perfect, the copy having the same tone and unreflective surface as the original painting.

A recent remarkable growth of the pottery industry in the United States, chiefly in New York and New Jersey, may not unnaturally cause some anxiety in the potteries at home. Trenton, in the last-named State, is now the acknowledged centre of a manufacture which, so recently as a quarter of a century since, had not extended beyond the most insignificant proportions. The New Jerseyites are boasting that ere long their productiveness in fictile ware will practically enable them to defy and shut out all foreign competition. According to the official census returns there were on the 1st of June, 1880, and in the whole of the United States, 104 large pottery works, keeping an aggregate of about 300 kilns in blast. Capital to the amount of four millions of dollars was invested in the pottery industry; nearly 6,000 hands were on an average employed. In Trenton—the Burslem of New Jersey—there were 20 potteries, with 153 kilns. The next town in importance to Trenton as a ceramic centre is East Liverpool, in the State of Ohio, which boasts 25 potteries, with over 100 kilns.

The rest of the American potteries are scattered through Massachusetts, New Jersey, Pennsylvania, Maryland, Ohio, and Kentucky. The output of these potteries consisted, in former times, of the coarse "brown jug", and of "Rockingham", a cheap and clumsy order of crockery goods. Trenton, however, is now making immense quantities not only of white "granite" and cream-coloured ware, but also of crockery ware for hotel use and even decorative porcelain. Americans complacently assert that the "very best talent available on both sides the Atlantic" is employed in china-painting in the "ateliers" of Trenton; but, happily for the interests of our Mintons and Copelands and Wedgwoods, art pottery in its highest form is yet in its infancy in the United States. Photo-lithography in the embellishment of porcelain has been introduced in one establishment, "the New Jersey"; most of the other factories turn out very fine specimens of over and under glaze painting; one decorative establishment is making a specialty in producing "imperishable portraits" on tiles and plaques. According to an account in the "Daily Telegraph" the case of the American potteries as against our own may thus be summed up, and the summary will, with one exception—that of high art pottery—afford but few crumbs of comfort to Staffordshire, or Worcestershire, or Lambeth:—

All sorts of new patterns are being continually devised, with the one objective of equalling imported goods. Rich mines of raw material are being worked in the various pottery States. Flint and spar of the best quality are within reach of the ceramic manufacturers, and all that is apparently needed is superior artistic skill, in order to produce a class of goods equal to foreign articles. The manufacture of sanitary ware is receiving much attention, four potteries in Trenton alone being devoted to that class of product. The British manufacturer may further ruefully learn that the import duty on imported earthenware, which in 1780 was only ten per cent., was successively raised until in 1864 it reached forty per cent. "ad valorem." At that agreeable altitude the duty still remains. The American workmen probably do not object to the highly protective imposts on foreign earthenware, since at Trenton kiln-workers earn two dollars, and "jiggers" two dollars fifty cents to four dollars a day. It is estimated that the average remuneration of American pottery operatives is fully one hundred per cent. in excess of the wages paid in Europe for the same class of labour. As for the manufacturers, who are fiscally banded together in a Protectionists' Union called the United States Potters' Association, with a member of Congress as President, they are cheerfully willing that the present state of things should continue; and it is the opinion of the leading manufacturers that, within five years, American ceramic decorations will fully equal those of Europe, provided there is no reduction of the tariff made which would obstruct the existing progress.

The Engraver and Etcher.

The following works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printsellers' Association:—

- * *Thos. Agnew & Co.*—"Our Village" (corrected declaration as sanctioned by the Committee), by Fred. Walker, A.R.A.; etch. by C. Waltner; etch.; 10½ by 7½; A.P. on vellum 150 at 5 gs.; present. 25; A.P. on

Japanese 150 at 4 gs.; B.L. 100 at 3 gs.; L.P. 100 at 2 gs.; prints 1 gn.

- * *British & Foreign Artists' Association*—"The Arts of War," and "Athlete struggling with a Python," by Sir F. Leighton, P.R.A.; etch. by A. Gilbert; etch.; 9½ by 12, and 9½ by 12; A.P. 200 at 2 gs.; present. 25; B.L. 25; L.P. 1250. These plates form part of a series of thirty-six, illustrating "Biographies of Modern Artists." Only the A.P. states will be sold separately, the B.L. and L.P. states are to be inserted in the biographies.
- * *H. Blair Ansdell*—"Morning" or "Ready to Start for the Moors," and "Pheasant Shooting, A Warm Corner." The A.P. present. states will not be issued as declared in last list.
- * *J. Bulla*—"Les Noces d'Argent," by A. Moreau; eng. by A. Lamotte; 31½ by 21½; A.P. Remarque (cupid and quiver in bottom margin) 25 at £24; A.P.I. 500 at £16; B.L.I. 100 at £8; L.P. 300 at £6; prints £4.
- * *Fine Art Society*—Sir W. P. Adam, by H. Weigall; eng. by R. Josey; mezz.; 13½ by 17½; A.P. 100 at 4 gs.; present. 25; L.P. 50 at 2 gs.; prints 1 gn.
- * *Jourdan, Barbot & Co.*—"L'Invocation" and "Le Sacrifice," by Leroux; eng. by Jules Jacquet; line; 7½ by 12; A.P. 50 at 80 fr.; present. 25; B.L. 100 at 40 fr.; L.P. none.
- * *L. H. Lefèvre*—"A Foraging Party" (companion to "On the Alert"), by Rosa Bonheur; etch. by A. Gilbert; etch.; 18 by 25½; A.P. Remarque (A. Gilbert's portrait on the right bottom of plate) Japanese paper, 125 at 12 gs.; present. 25; A.P. 300 at 8 gs.; L.P. 200 at 4 gs.; prints 2 gs.
- * *E. E. Leggatt*—"A 'Boycotted' Puppy," by Frank Paton; etch. by W. Redaway; etch.; 11½ by 13; A.P. Remarque (a frog smoking a pipe under a toadstool) 150 at 3 gs.; present. 25; B.L. and L.P. none; prints 12s.
- * *T. McLean*—"Apple Dumplings," by G. D. Leslie, R.A.; eng. by W. S. Davie; mezz.; 23½ by 17; A.P. 200 at 6 gs.; present. 25; no other states.
- * *A. Tooth & Sons*—"The Piping Boy," by S. Anderson; eng. by H. Lemon; mixed; 14½ by 12½; A.P. 200 at 3 gs.; present. 25; B.L. 25 at 2 gs.; L.P. 200 at 1½ gs.; prints 1 gn.

THE NEW SCHOOL OF WOOD ENGRAVING.

An alleged decay of English wood engraving is beginning to be discussed, and a corresponding advance in that of America. The "Bookseller" states that not a single volume was issued in London last year in which the illustrations are above mediocrity: the "Saturday Review" remarks that we look now for the best wood cuts neither to England, Germany, nor France, but to America. This being so, an article in the Christmas number of Harper's Magazine consisting of a series of remarks on their art by the leading wood cutters in the United States, and entitled "A Symposium of American Wood Engravers", has considerable interest. But first let us further quote the "Saturday Review". The writer in this paper says:—

Look at the delicacy of the American engraving, the number of different tints and shades, the microscopic graining of the ground, the absolute fidelity of the print to the original drawing, the subordination of the engraver's mind to that of the artist whom he perpetuates. In ordinary English wood-cuts the artist's work is translated, not perpetuated. It is obliterated, and we must put up with a translation, just as some ancient Greek authors are

known only by the Latin versions of their works. A child can recognise the heavy hand of the engraver. His individuality, his mannerism is much more strongly marked than that of the artist, and in the result we have a black-and-white imitation of a pen-and-ink drawing, absolutely devoid of gradation, and showing everywhere that the cutter has been wrestling with the artist, not helping him; has been shouting him down, rather than allowing him to tell his own tale.

All the speakers in the "symposium" of engravers in Harper's Magazine agree that it is the function of the engraver to reproduce, not to translate, an artist's work; they differ chiefly as to the legitimacy and value of other than the pure line for arriving at this result. We reprint some of the observations:—

MR. A. V. S. ANTHONY.

Given the work of the artist, the engraver's first duty is to reproduce it without any change whatever. I think that Mr. Linton is the best engraver that ever lived; his theories are absolutely sound and absolutely right. The best result is obtained by the pure graver line; yet any result is allowable, if faithful to the original. My theories, so far as I have any, are for the simple direct line rather than for the involved style. Mr. Linton's doctrine that every engraving and the whole of it must be drawn in white line is the true doctrine; and I should simply refuse a block that I could not treat in that way.

The wood engraving of to-day has made no advance upon that of Bewick and Albert Dürer, so far as principle is concerned. The users of the white line constitute the only lawful school of engravers. Bewick was the founder of this school. Linton is a white liner.

MR. THOMAS COLE.

The function of wood engraving is faithfully to produce the artist's work in pure lines. The present little flurry among the engravers is due to the fact that some of them have been experimenting recently in more or less novel ways. I have experimented with the rest of them, and I have learned to know the value of a pure line. There is no propriety in picking, stippling, and cross lining where there is no sense in it. Suppose you cross-line trees (it has often been done), your result is mechanical rather than artistic, giving simply the colour without any idea. Engraving is an art, I think; but it is no art if the engraver descends to such mechanical means as picking, cross-lining, and stippling for reproducing the original work. I could cut that sky perpendicularly if I chose; but what idea would it convey? The spectator would not think that it was a sky, but a wall, or something else.

MR. JOHN P. DAVIS.

A few years ago it was thought that beyond certain formal limits the engraver could not venture. A certain kind of line, it was held, should be used to represent ground; another kind to represent foliage; another to represent sky; another, flesh; another, drapery, and so on. Each sort of line was the orthodox symbol for a certain form, and if by chance or inexperience it was not used by the artist in his original drawing, the omission was expected to be supplied by the engraver. Instead of merely symbolizing the work of the artist, the engraver now makes use of all methods by which he can fix on the block, as accurately and perfectly as possible, the original picture that has been put in his hands for reproduction. This abandonment of the conventional recipes, this enlarged liberty with respect to means, is the distinguishing characteristic of the new school. Exactly to reproduce—that is the present aim of the engraver on wood.

MR. FREDERICK JUENGLING.

I claim that there is nothing that cannot be engraved—that is to say, exactly reproduced—on wood. This is the view of the new school, and it opens for engraving the

widest scope. It proposes to engrave anything, and engrave it realistically. It does not idealize at all. What it seeks is a perfect reproduction of the original. The method of the old school is to adapt the original to the means; the method of the new school is to adapt the means to the original. With the new school nothing is theoretically impossible, and no means are illegitimate. Wood engraving can have a standing as a reproductive art only, and no feeling for individuality in an engraver can change or deny this thesis so long as he engraves after a painting or drawing not his.

The finest triumphs of the new school are, perhaps, not more than five years old. They may be said to have begun with exact reproductions of the effect of drawing on rough paper with a large lead. This sort of work had to fight for existence at first. The next step was the exact reproduction of gouache, or water body colour, black and white chiefly, which seem to photograph more easily than anything else in the way of painting. Then came the exact reproduction of water-colour washes, crayon, and charcoal, and, last of all, brush marks in oil. I consider that the ultima thule of wood engraving is to reproduce painter's work. Heretofore it has been thought that etching alone could do this. It is the greatest triumph of the new school of wood engraving that it has accomplished this result itself.

MR. RICHARD A. MULLER.

The beauty of a wood engraving does not consist in the beauty of its lines; lines have nothing to do with it at all; and any kind of lines is allowable that is not crazy, and has a certain symmetry, and will unite one tint with another. When a wood engraving is held at the proper distance from the eye, the lines are not seen at all. Pure lines are good as far as they go, but you can not reproduce the whole of an artist's work with them.

I have a notion to engrave direct from nature on a blackened block, drawing with the graver just as I would etch. I think that it can be done—at any rate I shall make the experiment one of these days when I have some time to spare.

MR. JOHN TINKEY.

Here is a wood engraving by Mr. Juengling, in which the sky is indicated in many places by perpendicular lines. There is another one. Do you notice a softness about the light clouds in that sky? We get this effect by cutting the black lines in one direction, and crossing them with white lines in another. Mr. Linton does not believe in white lines so used. But I defy him or anybody else to produce that result without them. The softness of those lights could have been secured in no other way. We hold Mr. Linton in great esteem as an engraver; but when he discards the use of white line over black, he discards the only means of obtaining those delicate greys which are so admirable and conspicuous in the work of the new school. You can't get softness without white lines over black. I believe also in using white lines to get colour. We call it colour. It isn't colour, but we call it so.

MR. HENRY WOLF.

The duty of the engraver is to reproduce the original; and unless his work enables you to tell whether the original was in pencil, in water colour, or in oil, he has failed to reproduce it. The preservation of the original character of the picture so that the spectator can tell whether it was in pencil, in water colour, in oil, in charcoal, or in any other substance, is what constitutes the richness of modern wood engraving, and its superiority over engraving on steel and on copper. It is not the engraver's duty to transform the original, but faithfully to reproduce it; and in the process of this reproduction he is entitled to the use of any means that will serve his purpose. When the engraving so closely resembles the original drawing that you cannot detect any

difference between the two, then it could not have been done any better.

It will be seen that amongst the members of this symposium only one, Mr. Thomas Cole, can be put down as an "irreconcilable" with regard to the new school; and he enforces his view more by assertion than argument. To say that there "is no propriety in picking, stippling, and cross-lining where there is no sense in it" does not come to much: the new school might rejoice that there often is "sense in it." Two of the engravers, Mr. Cole and Mr. Anthony, express their intention not to adopt the means which the new school allow themselves; but one of these two, Mr. Anthony, while avowing his own decision to abide by the old method, and holding that the users of the white line constitute the "only lawful school", seems to grant that any means is allowable, if faithfulness to the original be the result. The testimony of both these gentlemen may perhaps be considered as amounting to this:—that they themselves do not find they can use the new means to advantage. The remarks of the other five engravers are all, more or less distinctly, in favour of the theory that the proper object of the engraver of an artist's drawing is reproduction, not translation by a symbolic or any other rendering; and that any means of expressing an artist's effects with exactness is to be welcomed without cavil. That some engravers find they can do no better work by adopting freer methods obviously goes for little, if it be clear that other engravers find advantage in freedom. Whether they do so may be left to the judgment of any one who takes up Scribner or Harper.

There is a local moral to the tale. And that is, for English engravers to bestir themselves, and see what they also can do by adopting the unrestricted means of the "new school" which has grown up in America.

Messrs. Trübner & Co., as the London agents of the New York publishers, announce a *Portfolio of Autograph Etchings*, being fifteen original plates designed and etched by fifteen leading etchers, each man a plate. Express pains have been taken to ensure individuality: each artist has had the unfettered control of his plate in its passage through the press, the choice of the printer to whom it should be entrusted, of the treatment best adapted to give effect to his intention, and the selection of the paper on which the work should be printed: in more than one instance the same hand that etched the plate has printed the proofs. The object is to exemplify as completely as possible the present condition of the etcher's art in England and France. The fifteen etchers represented are Seymour Haden, Hubert Herkomer, David Law, Heywood Hardy, R. S. Chattock, R. W. Macbeth, A. H. Haig, J. Tissot, A. Legros, M. Lalanne, A. Lançon, A. Martial, F. Bracquemond, Charles Courty, and J. Lumsden Propert.

Mr. LEFÈVRE, of King-street, St. James, will shortly have ready the expected etched versions by A. Gilbert of the two pictures by Rosa Bonheur, "On the Alert", and "A Foraging Party", of which we gave a description about this time last year. The first, a startled "stag of ten", in a forest glade, gazing wide-eyed straight out of the canvas, cannot fail to become popular; the second falls short of the picturesque grace of the first by as much as the noble form of the stag exceeds in beauty that of the pig tribe. It will be remembered that "The Foraging Party" represents a group of wild boars grouting about for provender among the ferns in the

forest of Fontainebleau. Apart from the special attractions of the stag picture in point of choice of subject, the technical and artistic powers of reproduction are perhaps higher in the less attractive of the two works. Indeed, the loss of a certain crude green, shown in the vegetation of the original work, is a decided point in favour of the reproduction.

Not the least interesting portion of Mr. Lefèvre's establishment is the picture gallery containing works by eminent artists, most of which have been at one time or another reproduced in black and white; and many by means of the "eau forte" which has lately become so popular. Among them are Mr. Watson Nicoll's "When a man's married his trouble begins," "Ad Referendum", and "An Unpleasant Reminder"; Mr. Stacy Marks's "Journeys end in Lovers' Meeting", Mr. Eyre Crowe's "Brothers of the Brush" (etched by Victor Lhuillier), and Mr. Marks's "Jolly Postboys". New works are:—"Birds of a Feather flock together", by Dendy Sadler, needless to add this is a fishing picture; "Gold Fish" (a terrace on the Mediterranean), a large picture by W. S. Coleman, of Christmas-card fame; "The Pet Goldfinch", by Mme. Henriette Browne; and "Sunflowers" and "Beauties", by Alma Tadema. An old friend is the last named artist's water-colour series, "Tragedy of an Honest Wife".

Referring to a complimentary notice in the "Academy" of one of the recent engravings in the "Magazine of Art", the editor writes that it is the work not of any one engraver, but of Messrs. Cassell's atelier, and that they find it best to entrust the execution of various parts to various hands.

Art in the Home.

Ladies will be interested to read Mr. WILLIAM MORRIS's latest advice on designing for embroidery. In the course of a recent lecture, he said:—

Embroidery-designing stands midway between that for tapestry and that for carpets; but as its technical limits are much less narrow than those of the latter craft, it is very apt to lead people into cheap and commonplace naturalism. Now, indeed, it is a delightful idea to cover a piece of linen cloth with roses, and jonquils, and tulips, done quite naturally with the needle, and we can't go too far in that direction if we only remember the needs of our material and the nature of our craft in general: these demand that our roses and the like, however unmistakably roses, shall be quaint and naïve to the last degree, and also, since we are using specially beautiful materials, that we shall make the most of them, and not forget that we are gardening with silk and gold-thread; and, lastly, that in an art which may be accused by ill-natured persons of being a superfluity of life, we must be specially careful that it shall be beautiful, and not spare labour to make it sedulously elegant of form, and every part of it refined in line.

We confess that we think this a little vague; but it is all Mr. Morris said on the subject.

The use of short lengths of brass chain in various large link patterns for looping back heavy window-curtains is much on the increase. These are rapidly replacing the usual loops made of the same material as the curtains.

To prevent easy chairs and sofas from injuring parquet flooring now so extensively used, the bowls of the castors are being made of solid indiarubber, or of leather.

Curtain poles are usually round. Some one has lately asked himself why; and having tried a square shape, finds that the rings run much more easily upon it, as they touch much less of the surface of the pole. The pole is set upon the angle in fixing.

A new thing for the house is "Caiman Morocco" for upholstery, introduced by Geo. Pearce & Co., Bloomsbury. The grain is much larger than that of the ordinary morocco, and the effect bolder.

A pretty lampshade is made by taking a square of coloured tissue paper, cutting a circle out in the centre, and then passing it through the hands till it is crumpled all over.

At the well-known Whiteley's lately a window was fitted up as a Chippendale dining room complete, the idea being to place before the public such an apartment, finished and furnished in the most complete manner. One could almost imagine a room taken bodily out of some æsthetic Kensington "Queen Anne" house, and dropped down, with walls, pictures, and everything intact, into Mr. Whiteley's window. Surrounding an appropriate dining table, says the *Cabinet Maker*, were fine Chippendale chairs, arranged for the accommodation of a dinner party:—

The table was prettily set with all the needful utensils carried out in the same style, and the effect of the glistening table glass against the dark mahogany of the furniture was extremely charming. In the background stood a side-board, unmistakably of the original type, and its heart-shaped Vauxhall mirror reflected the appointments of the dining table admirably. On the left a very quaint chimney-piece, with old Dutch tile fittings, was displayed, whilst chimney ornaments, carpet rugs, wall brackets, chandeliers, &c., served to make up a most charming domestic scene. In looking at such a picture in its entirety, it is easy to understand how that period of our national furniture history has taken such a hold upon society of late. It is so homely, unaffected and thoroughly national.

Dress.

There was a scarcity of dresses usually classified as "high art" and "æsthetic", at the Academy and the Grosvenor private views this winter. Remarking upon this, the "Queen" says satin has to a large extent driven the champions of æsthetic dress from the field. There were few towzled heads, eccentric headgear, and strange mantles; fewer beautiful gowns:—

As a rule, nothing was to be seen gayer than sables or browns, unless, indeed, it were the varied tints now and then shown of the lining of some mantle, "as when a sable cloud turns forth its silver lining to the light". As a whole, the mantles did not seem the peers either in richness or elegance of those of last season; while the presence of crinolette constituted a real artistic blot in the costumes of many women present.

We should be sorry, says the "Queen", if we thought the striving after the real principles of costume were failing among us, or that the "æsthetics" were brought to nought: for, indeed, in the matter of dress we owe them much.

M. Edmond Pottier, the French archaeologist, in making excavations at Myrina, in Asia Minor, has discovered one female statue habited in a long-trained dress and shawl just such as are now worn.

Shot velvets are being worn for visiting dresses, and

afford a rich play of colour. A trimming of delicate cream lace enhances the artistic effect.

Dark dyed musquash has been introduced as a substitute for the ever occurring sealskin for jackets and cloaks. It is smoother, glossier, less costly, and less durable. Trimmed with dark brown fur and lined with brown quilted satin these jackets are very effective.

Copies of the old Commemara cloaks, in old-gold, red, and black plush, have made their appearance. The looped-up cape and most of the cloak is of plush, and the rest (where it does not show) of satin. A handsome clasp is added in front. The cape is looped with cord, matching the plush.

Velvet bonnets, profusely trimmed with beads to suit the accompanying costume, are popular. Bonnets are more worn than hats this winter for dress occasions, and they are extremely varied. Coarse brown straw bonnets, with bronze beads and pheasant's or peacock's feathers in flat bands with plush strings, are often worn with brown costumes.

The "Artistic" collar, made of very broad lace, to hang full, with a puffing round the neck, is a novelty.

Nothing (says a lady who writes on dress in the New York "Art Amateur") can ever take the place of the stately sweeping folds that a skirt properly cut and hung ought to fall into. They should be as much a part of the ideal woman as wings are a part of the ideal angel. Even the short walking dresses, than which no invention more blessed to their sex was ever ushered in, are a sacrifice of the becoming to almost all women who, having passed their early youth, have left behind their willowy outlines for ever. But (adds the writer) I fear that, in spite of all protests, not many months will have passed before the feminine portion of the community will abandon scruples, assume crinoline, and glide cheerfully down the stream of public opinion.

ARTISTS' VIEWS ON WOMEN'S DRESS.

Our New York contemporary the "Art Amateur" is giving a series of papers under the above heading. An artist, (remarks the writer in one of these) naturally regards the dress of women as either "paintable" or "unpaintable." The paintable dress he admires, the unpaintable he condemns.

A woman might term these the practicable and the impracticable, bestowing her favourable opinion contrariwise. The artist likes high ruffs about the neck, long trains, and clinging skirts, and knows of no words strong enough to characterize crinolines, starch, and whalebones. He has fixed views on the subject of ornament which would deprive dress, in the eyes of women, of many of its most fascinating details. Nor would the exigencies of trade modify these. The Coventry weavers would have had to forswear their looms and go to digging potatoes before he would have fastened that purposeless knot of ribbons and flying strings on the backs of dresses, as did the Queen a few years ago, and thus brought prosperity back to the North of England.

Moreover, while he is perfectly assured as to the desirability of "style", he recognizes no such word in his artistic vocabulary as "stylish."

The writer proceeds to give some account of the views of Mr. Walter Satterlee on dress for women:—

In his own work Mr. Satterlee avoids, as far as possible, opposing cross-lines. The Pompadour neck and the lines which the fichu forms furnish the modifications of the waist, while on the skirt diagonal drapery—a scarf-like effect—may be used to break the plainness of the front, but this

is only a hardly pushed compromise to an artist who prefers the plain petticoat or tablier. Embroidery he considers one of the most beautiful ornaments of dress, and especially when it forms the bottom of a robe and strays up among the folds, as is seen in the old embroidered muslins of our ancestors, which were revived for a short time a decade ago. The use of embroidery to-day is scarcely of this nature. Applied in bands and flounces, as in the pongees and cashmeres worn during the summer, it rather took the form of contrary lines than was incorporated with the natural flow of the drapery. Starch and crinoline are equally tabooed.

Mr. Satterlee relates that a lady wrote to Modjeska telling her that in certain scenes it was Rachael's custom to have her robe slightly damp, which caused it to take more accurately the lines of her figure, and thus ensured the grace, wanting which in the height of the scene might have injured the stage picture. An artist's objection to starch needs no explanation. In the broad expanse of a shirt-front it gives only a gloss of surface, without folds or shadows; in skirts it asserts new forms which bear no relation to natural forms.

While every one must agree with artists in their admiration of natural forms, it should be remembered (says the writer of the paper which we have quoted—a lady)—that in speaking of dress they have always in mind the perfect woman, the ideal form, and ornament seems rather meretricious than otherwise. But to many women dress is not so much to reveal beauties as to conceal defects. Certain fashions, indeed, often serve to draw attention from the form, and dress has in this way set up for itself an independent existence instead of being tributary to the underlying structure.

Music.

One of the healthy features of music in London is the Carl Rosa Opera Company. It is not so much that it performs opera in English, though this is something. There is always more or less of affectation and unreality about presenting the great art-work, as Wagner terms opera, in a foreign language, which not one-tenth of those present, it may safely be said, understand; though there is, it is true, the excuse for it that music composed to a "book" in one tongue always suffers by adaptation to another. A weightier point in favour of Mr. Carl Rosa is that he manages opera upon the principle of giving his audience a "good all round" performance, instead of relying upon "stars" and neglecting general excellence. By reason of the opposite policy, and other causes, Italian opera in London, we are glad to say, shows signs of decay; and as earnest appreciation of what is really art in music grows amongst the higher classes, this decay will become complete. In the present season, thanks to the interest in Wagner's works, it may be expected that fashionable and empty opera of the strictly Italian type will not be very prominent.

The repertory of the Carl Rosa company is as varied as can be desired. German opera has been represented by "Lohengrin" and "The Flying Dutchman", works of Wagner, which do not embody that composer's latest developments, but are—many people consider—none the worse for that; the French school has been exemplified by Gounod's "Faust", Bizet's "Carmen", and Ambroise Thomas's "Mignon"; the English operatic muse—a pleasing, if not very intense, young lady—has

been recognized by the presentation of works by Balfe and Wallace.

A novelty of which the freshness is worth tasting is the "Anemoic Union", a combination of flute, clarinet, oboe, bassoon, and horn—all wind instruments, as the title would indicate—with pianoforte. A batch of our best players take the several instruments, so that an analogy is formed with the string quintet. It would be an interesting thing if this "anemoic" movement should develop; it might conduce much to the education of the English auditor of music, in familiarizing him with the special effects of wind instruments.

Drama.

On whichever side may be the victory in the fierce paper war which has been raging in the daily papers as to the originality of Mr. Pinero's "new and original play" of "The Squire" recently brought out at the St. James's Theatre, its production has added another success to the author's recent triumphs. The new piece contains the same elements of success as did "The Money Spinner", commented upon in these pages exactly a year ago. Its stage construction bears evidence of thorough knowledge and skill, and the situations are not led up to, but arise naturally out of the action of the piece; whilst the dialogue is characteristic, though there is a tendency at times to a straining after smartness of effect, which mars the unity of the whole. The good sayings seem to come from the pen of Mr. Pinero, rather than to be the natural expression of the characters into whose mouths they are put. This is a fault, however, which belongs to nearly all young dramatists. "The Squire" is in one respect greatly superior to "The Money Spinner", inasmuch as the sympathies of the spectators are enlisted on the side of the virtuous ones of the play instead of being irresistibly drawn towards cheating and rascality. It seems somewhat risky and unnecessary to insist so strongly on the expectant results of the secret marriage of the Squire, more especially when the effect could be gained without it. The same idea was used by T. W. Robertson in "Caste", but there it was done with much more delicacy, and formed a novel feature in the play. Of the acting, nothing can be said that is not eulogistic; the second act is essentially an actor's act, and all concerned throughout play perfectly. Mr. Pinero in one of his letters says he is desirous of bringing the scent of the hayfields across the footlights, and the management have aided him considerably in his aim to produce a rustic illusion by the careful attention to detail and the elaborate way in which the piece is mounted. The scene of the first act, representing the gateway to the Manor-house, now converted into a farm, with its lazy labourers and carts standing about, and a glimpse of the smiling harvest fields and open country beyond, shimmering under the fierce rays of an August sun, is a wonderfully realistic picture; whilst in lieu of the hay, there is a hot dry atmosphere suggested, which instinctively causes the spectator to look longingly at the cool shadows thrown by the old house with its massive stone steps, solid door, and mullioned casements. And when "Parson" Dormer has a glass of nice new milk brought from the dairy hard by, and sits smoking his pipe in his shirt sleeves, it makes one thirsty to see it. The third act is the blot,

because of the anticlimax caused by the strong situation at the end of the second. It is a foregone conclusion how the play must end, and there is a want of action, notwithstanding the introduction of an episode in the shape of a harvest feast, before sitting down to which the whole of the guests assemble in the Squire's sitting room, and sing a harvest chorus, very pretty in itself as set by Mr. Clay, but wholly unnecessary towards the development of the plot. On the whole, however, it is satisfactory from an artistic point of view; and the play will probably retain a hold on popular attention for some time to come, both on account of its touching story and the way that story is unfolded.

Although "The Cynic", produced last month at the Globe, was avowedly stated to be a "shadow of an old legend in modern life" and is founded on "Faust", it has nevertheless turned out to be a piece of great originality both in design and treatment. Here is a distinct departure in dramatic literature, which the readers of the *Artist* will be the first to recognise and appreciate. Mr. Herman Merivale, the author, has undertaken a bold task in attempting to put a modern solution to the old problem. His difficulties have been great, nor has he overcome them all quite satisfactorily. Of course by the mere fact of the scene being laid in modern times, all elements of the supernatural must be eliminated, and Count Lestrangle, whose prototype is Mephistopheles, has solely to depend on his own wits, being unable to invoke the hidden agencies to help him. Here Mr. Merivale fails because he is unable to give his modern fiend sufficient motive power. There are no human souls to be lost and won, no damnation to be accomplished: so the whole action of the play turns on a bet of ten thousand pounds against a bundle of letters, between the Count and a certain Lady Luscombe, who is the modern representative of Martha.

Much care has been bestowed on the character of Lestrangle; most of the good things of the play, (and they are very numerous) are put into his mouth; both actor and author have elaborated the part; and yet there is something wanting. We find him, at the commencement of the piece, in his chambers, which are decorated with a red wall paper covered with a streaky pattern unpleasantly suggestive of little demons, and furthermore the room is embellished with stuffed monkeys, and weird looking ornaments. None of the characters seem to know who he is, or if they do, they won't say; yet he invites himself to Lady Luscombe's house, and even arranges with her the guests she is to have. Then in a soliloquy that closes the act, he seems somewhat in doubt, as to whether he is a needy adventurer or whether he is in reality endowed with the satanic attributes he affects. His motives are so mean and despicable, he is willing to sacrifice so much good to gain his ends, and when at the end this paltry villain announces his intention of immediately starting off to Ireland or Asia Minor, without even being chastised for his tricks, the conclusion appears lame. Revenge against the wife of the man at whose suggestion he believes that the late Lord Luscombe inserted a claim in his will which provided that his widow should lose her fortune if she married Lestrangle is not insisted on enough. Revenge alone would have been a grand motive power, more especially revenge for lost love; but when it is mixed up with and made secondary to a monetary transaction, it loses its force. There is a want of harmony in the paltriness of motive in so gentlemanly a

demon as Mr. Herman Vezin makes him. It is suggestive of the great original devoting his powers to petty larceny.

Otherwise there is much to charm in this new play, and the cleverness with which the familiar situations of "Faust" are reproduced is especially noteworthy. Mr. Vezin is peculiarly suited in his part, and his sharp incisive style gives great effect to the caustic remarks he makes. His rendering is full of artistic touches, not the least of which is the peculiarly stealthy catlike footstep. Miss Litton as Daisy Brent, the modern Marguerite, is more at home in the bright and somewhat slangy style of the earlier portion of the character than in the scenes requiring intensity of emotion. There is a falseness in her pathos which is detected instantly. The scenery is very good, and materially heightens the effect, whilst the writing all through is scholarly and refined. As an instance to amateurs of how much can be done with a small part, that of Delves the grave digger as played by Mr. A. Wood should be mentioned. He does not appear until the last act and then only in a short scene, but by his clever make up and careful attention to detail he leaves his mark in the most decided manner. Mr. Merivale might have found a more appropriate name for him, even if it were not quite so suggestive of his calling of a sexton; and this remark applies to one or two other characters, who are decidedly not happy in their appellations. It is a difficult matter to predict whether the play will have a lengthened run, as much of it is aimed over the heads of the ordinary playgoer, who only desires to be amused, but for those who care to think over what they have seen and heard a visit to "The Cynic" will bring its own reward.

Of "Taken from Life" at the Adelphi, the main attraction will doubtless be the explosion scene. Mr. Pettitt has elected to frame his new venture on the old fashioned Adelphi drama lines, and the result is effective, but at the same time unsatisfactory to the thinking spectator. It is but another turn of the wheel: all this has been done before. Boucicault, Halliday, and Watts Phillips, have all taken us among the slums and made us mix with all sorts of disreputable people, and the cry arises, To what end? Are we to shun the vice thus portrayed, or is it to create sympathy for the suffering? One almost expects after these performances to hear of a subscription being started in aid of some of the originals whose effigies are depicted on the stage.

Mr. Irving elected to commence his new season with a revival rather than an original production, nor is it surprising when one recollects the great hit he originally made as Digby Grant. In the present instance the part is even more carefully elaborated than it was at first, whilst the defects which marred it have almost entirely disappeared. In the idyllic love scene at the fountain, Amy Fawcett's winning grace is sadly missing, whilst Montague's manly freshness and unconventionality as Jack Wyatt comes back to the memory with a pang of regret at the thought that they are both sleeping in foreign graves. The consequence is the scene has lost much of its vitality, and to the present spectator would seem dull and sentimental. Mr. David James, who has replaced the late George Honey, gives a very clever rendering of the part, but it is not the wonderful character that it was in the original production. The piece is mounted with great taste, and does not suffer in power by its removal to a larger house.

These revivals show the fleetingness of the player's

life, and no more remarkable instance is there of this than in the last production of "Ours" at the Haymarket. Here Mrs. Bancroft is the only one who is playing her original part, whilst she and Mr. Bancroft are the only two who were in the piece when it was first produced. Mrs. Langtry's appearance is the great feature of the present performances, and she has quite fulfilled the expectations of her expressed in this paper. The part of Blanche Hayes is much more suited to her style, and with a little more practice she will be quite at home in Robertsonian plays, and these are good stepping stones to something greater.

Mr. Sims was wise to call his new comedy of "Mother in Law" at the Opera Comique "frivolous": it is frivolous, but it is also funny, and would have been quite fitted for the Criterion Company. Mr. Sims is a peculiarly fortunate man to have four pieces running in London at the same time.

The two Pantomimes continue to attract, and are both well worth a visit. The extreme length of their openings is their only drawback, and in spite of the pathetic laments of an old clown it is a good thing that the harlequinades have been shortened, or else they would last over midnight.

The Art Trades.

MESSRS. JOHN BROADWOOD & SONS have just completed for a private customer a grand pianoforte of special design. The case is of oak, wax finished, and the sides and end of the instrument are divided into panels formed by short columns and arches in Gothic style. The three legs are octagonal, richly carved in diaper, and parcel gilt. On three of the panels, one on each side and one at the narrow end, are subjects carved in relief. That on the treble side has for its motive "Lap me in soft Lydian airs" (*L'Allegro*); on the bass side, "Him who left half told the story of Cambuscan bold" (*Il Penseroso*), and at the narrow end Taillefer chanting the song of Roland. These are carved from the designs of Mr. E. Moyr Smith, whose figure cartoons are well known. The woodwork is delicately relieved by gilding, and long ornamental brass hinges support the lid.

Messrs. D. BLYTH ADAMSON & Co. have just introduced for home use a new kind of rush matting, which the head of the firm came across recently in his travels, and of which they are wholesale, and, for the present at least, sole importers. It is recommended for dados, wall hangings in general, and floor covering. A border of the rush matting round a square of carpet, or a square of the matting instead of a carpet, may be used: one sort is stated to be useful for putting under carpets. The matting is of the natural colour of the rushes, and the effect of the slightly different tinting in the rushes is good and interesting.

The decoration on the Pullman cars of the London and Brighton line is described by the "Cabinet Maker" as "Yankee Greek." It is, in truth by no means a bad variety of ornament, starting from the Greek, but having some character of its own of which the American ornamentist—if American it be—has no reason to be ashamed. A great deal of thought is given in the United States to car decoration.

In connection with a lecture last month by Mr. Watherston, the persevering enemy of the tax on silver

plate, a letter was read from Sir George Birdwood, who said all old Indians ought to feel grateful to Mr. Watherston for agitating the question. The duty was doomed, and would be abolished at the first vigorous stroke. Sir George, however, dissented from the lecturer as to the question of hall-marking, which he would make obligatory for all manufactures in the precious metals, abolishing the present exemptions.

Several enquiries have been made of us for the address of Professor A. ECKHARDT, inventor of "Eidographie," a process recently described in our pages. Not being able to give the information, we should be glad to have it from any reader, at home or abroad, to whom it may chance to be known.

We understand that a feature of the International Electric Exhibition at the Crystal Palace will be a suite of rooms decorated and furnished in good taste and lighted by the Incandescent light under the direction of the Domestic Electric Light Company. The scientific aspects of the new luminary have been shown at Paris and elsewhere. It remains to be proved whether the light can be adapted to the ordinary requirements of the dining room, the drawing room, the boudoir, &c., &c., and it is this phase of the question that it is proposed to answer satisfactorily by the united efforts of a few west end firms in conjunction with one of the companies who are working the Edison system of electric lighting. Those who have seen the brilliant yet mellow light, resembling sun-light in colour, will not feel much doubt as to the result of this experiment.

In a pamphlet issued by Messrs. Gladwell Brothers, entitled *A Few Words on Art which are also Words of Advice and Warning*, the author has two purposes—the fortifying of purchasers of engravings against trade malpractices, and the promotion of business. Both objects are legitimate enough, but we have seen them more ingeniously combined. The bulk of the brochure consists of an account of the Printsellers' Association, and the means it adopts for the prevention of unfair dealing in prints: as to these our readers were informed in a comparatively early number of the *Artist*; but here they will find the full text of the rules of the Association, and other matter exceedingly good for reference. It has come to our knowledge that there are persons, of considerable title to respect in the world of black-and-white, who do not believe in the Printsellers' Association; but we never saw their reasons for distrust put into tangible shape, and in the absence of anything definite to the contrary we cannot but feel inclined, with Messrs. Gladwell, heartily to commend the association to all concerned.

The author of the present pamphlet treats, amongst other things, of *remarque* proofs; as to which he says—"There is no accounting for the caprice of a painter or of an engraver, any more than we can account for the caprices of any other member of society: a *remarque* on a plate is an evidence of the artist's caprice, and 'very little more'. Further on he speaks of a case of *remarques* as constituting "four so-called distinct states" of the plates, or rather four distinct prices". In thus making but little account of a fanciful practice we are at one with him; and Messrs. Gladwell are to be commended for the candour with which they issue advice to buyers against a fancy the indulgence of which must often be a source of extra profit to the printseller.

Messrs. Gladwell's pamphlet—for which we hope we

are not wrong in suggesting they are not likely to exact from visitors the shilling marked upon it as its price—goes on to give an interesting chapter on glass, another on the hanging and cleaning of pictures, and an account of the process of photogravure; all which, besides being well calculated to show that Messrs. Gladwell Brothers know their business, and may be safely trusted with work, is matter of value to the possessors of works of art.

Art Abroad.

ART NOTES FROM PARIS.

(From our Correspondent.)

The Salon Carré and Long Gallery of the Louvre have been reopened, the pictures and frames having been cleaned and refurbished up, and many of the former gaining immensely by the process. The Medici series of Rubens looks splendid, the colours as fresh as if painted yestern; and many of the little Dutch pictures which were lost in darkness are now visible. Perhaps the most notable success is the "Femme Hydrique" of Gerhard Dow in the Salon Carré. A room has been devoted to the English school, and there are placed the Constables and Boningtons which were in the French gallery (Daru); but beyond these there is not much to be proud of: a poor portrait of Lord Wentworth by Lawrence, Morland's "Halt at an Inn," a poor Mulready, a Beechey, and one or two others. Will nobody follow the noble example of Mr. Lionel Constable, and present the museum with some really good specimens of English art, a Reynolds or a Gainsborough? This room is the last of the suite which leads from the Long Gallery, beginning with the Clouets and ending with Le Sueur and J. Vernet. From it is a staircase which leads down to a gallery of casts, and so out by the Pavillon Daru. These casts are a marvel of cheapness, and as many of them are from sculptures brought here by Napoleon and returned to their respective museums, they are interesting in many ways. The heads of the Venice horses are marked 8 fs. The large picture by Courbet given to the museum by his sister, "Funeral of Ornans," is placed in the Salle des Tapisseries. It is a huge composition of extremely ugly people; the colour is black, and the subject is utterly uninteresting and wanting in pathos. A priest reads the office for the dead; the coffin is covered with a blue pall; acolytes and assistants—amongst others the municipal council in red robes and strange Jewish looking hats—hold candles; everything is there to make a pathetic picture, but instead of this one feels pity at so much talent and time having been thrown away upon the production of such an inartistic work. The only point which relieves the general dirt and ugliness is the head of a boy acolyte, whose upturned face is well painted, and bears a sweet expression. This cut out might be worth preservation. But if "Ornans" is really considered to be Courbet's chef d'œuvre, one may regret the sums expended by the new minister of art upon his works, although one sees full well whence the Impressionist school gain their inspiration—save the word!—and who is the high priest of the school of ugliness and eccentricity. That it is mainly cant is proved by the fact that Courbet himself could paint well, and see the rich colouring of nature if he chose—witness two pictures in the

Luxembourg galleries—not, I suppose, chef d'œuvres, and therefore only to be admired by the unenlightened.

Nothing is settled about the schools: Gounod has taken up the cause of the officials, wisely pointing out that an artist's education should not be merely technical. It must be remembered that the musical Prix de Rome only stay in the eternal city one year; but whether Leipzig or Vienna might not be more profitable cities for young musicians to sojourn in is quite possible. With regard to the painters it seems rather a wild suggestion that public money should be expended upon letting them run over Europe, studying Rubens in Antwerp, Rembrandt and Van der Helst at the Hague, and Velasquez in Madrid, as is seemeth best unto their own individual tastes. Who is to vouch for the study if they are utterly uncontrolled? It is strange, too, that simultaneously with the desire to divorce art from state control here, it is the wish to start state schools in England, the reason given being that art has attained its high position in France through state aid!

Poor Vely, who died the other day, was cut down by a fit of apoplexy at his work, having begun at 8 a.m. to sketch in a portrait. At 11 he had passed away, at the early age of 41. Cabanel is working at a Diana which is to be a pendant to his Psyche. She is represented as queen of night, nude, half life sized, the head in shadow, the whole only lighted by the crescent moon piercing the silvery mist. Carolus Duran is surpassing himself in a portrait of a "woman in red" to emulate, a paper says, the famous "Blue Boy!" It is a grand work, rich in colour, and very superior to his essay some time ago in blue.

The pictures of Vereschagin (a Russian pupil of Gérôme's) which have been on view lately, and are now about to travel elsewhere, are remarkable for a certain amount of originality; one or two of the smaller ones are successful examples of eastern effects of light; but the large canvases are a strange confusion of persons and things, utterly wanting in concentration and sacrifice. "After the Battle", completely fails in impressing the spectator with any feelings of the horrors of war, or pity for the poor maimed creatures who are lying about the ground. There seems to be no agony at all, in fact it is rather a mêlée of lay figures and clothes, than a mass of wounded men.

But critics must in future be wary of the adjectives applied to painters and their works, as the trial going on at Bruxelles shows. A critic called Van Beers' "Sirène" a coloured photograph, and certainly it had quite the effect of one. Considering the artists' former works, "Van Artevelde" and others of the Leys school, it is certainly a retrogression to paint smooth pictures of smart worldlings. But an artist has a right to change his style, and if it be true that he had great difficulty in getting 1,400fr. for the "Artevelde", and easily sold the "Sirène" for 20,000fr., it shows a sufficient reason, artists being men, for the change. But the trial shows a pretty little quarrel. Some one scraped the head of one of the figures to prove that it was, or was not, painted over a photograph, but to no end. How can it be proved, since the painting must disturb the photograph? And after all why should not an artist paint over a photograph, as well as from one, and that is anything but uncommon. It will be curious to see how the verdict is given; Van Beers' claims damages for libel and the destroyed picture, 20,000fr. The defendant asserts that whereas "Van Artevelde" which was con-

sidered a chef d'œuvre was only worth 1,400fr., the "Sirène" which is *not* a chef d'œuvre is but worth 250frs! A pretty quarrel indeed, but one which enhances much the reputation of an artist.

The "Journal Official" publishes the regulations of the annual salon of decorative art organized by the Union Centrale. It is to be held in the Palais de l'Industrie, and will open on the 1st of May. The International exhibition of tissues, wood work, and papers, will be held in the same building in August.

Paris; 24 January, 1882.

PENGUIN.

ART IN AMERICA.

(From our New York Correspondent.)

The season of exhibitions was opened last month by the Salmagundi sketch club, who hung some five-hundred and odd pictures in black and white at the Academy of Designs. The usual mistake of showing a deal of trash that much wall space might be covered was again repeated. Had one half only of the best of these five-hundred pictures been accepted, an exhibition of remarkable strength would have resulted. As it was the collection deserves commendation, for a great deal of thorough, vigorous, and conscientious work was shown. The members who compose this club are for the most part men who gain their livelihoods by illustrating for books and magazines, and have attained thereby a thorough proficiency with black and white methods. A very general concern is shown for these Salmagundi exhibitions, so closely are they connected with the new school of modern wood-cut illustrating.

If the average American interests himself at all in home art matters, you are pretty sure to find him an enthusiast in his appreciation of the recent progress made in this branch of our art, and he is more than usually complacent with what has been done during the past twelve months. Possibly during the year just closed no finer wood cuts have been printed than some executed two years ago, but that the average standard of work has been much raised there can be no doubt. The day when publishers could economise in illustrating their publications is past; a book or magazine badly illustrated must die an early death, and that the book makers appreciate this fact is shown by the crowd of holiday volumes put forth this fall, every one exhibiting the best work that the artists and engravers were equal to.

At one of our principal art galleries there has been put on exhibition a very interesting collection of monotypes executed by Mr. Charles A. Walker of Boston. Though Mr. Walker did not invent the monotype still to him is due the credit of developing this process upon a broad scale, which must certainly, I think, lead to its becoming a recognized form of black and white art. The *modus operandi*, perhaps already familiar enough to you, is simple: upon an ordinary engraver's plate the design is roughly drawn in with printer's ink—a sepia colour Mr. Walker has used most successfully—and is afterwards washed over with a brush, rag, stick, or the finger until the desired finish and effect is obtained. One impression of the drawing thus made is then taken on damped Japanese or India paper. It is not easy to describe the effects shown by these prints, but they can perhaps be best compared to sepia drawings; they partake too of some of the qualities of an etching and of the softness of mezzotinting, though of course none of the intense velvety blacks are obtained. Very good

they are in suggestions of colour and depth of tone. Several remind one strikingly of Diaz's paintings, one particularly, shewing in the foreground a bright little pool of water, and beyond a vista through the dense woods; the tree trunks are flaked here and there by the sunlight which has found its way through the thick foliage. One of the famous Fontainebleaus by Diaz is vividly brought to mind.

The discontinuence of that admirable journal the "American Art Review" is a great loss to our best art interests and particularly to our school of etching, to foster which was its prime aim. I see that Mr. Hamerton announces that etching in England has become so far advanced that it needs no longer special care, and that hereafter the "Portfolio" will produce a larger proportion of steel engravings. I am sorry to say that etching in America has not reached so advanced a state; it needs very much some aid of this kind to "lift a bit." The Salmagundi club has sent out a first portfolio of etchings by its members. As to the artistic merits of the prints it is kindest to say nothing.

The success of Messrs. Gilbert and Sullivan's "Patience" has been with us very remarkable, and interest has culminated in the arrival this week of Mr. Oscar Wilde. Since his ship was first sighted he has been besieged by reporters, whose descriptions of his person, manners, etc., are extremely amusing. Every morning paper gave his definition of "æstheticism" and each report varying widely, showing extraordinary ingenuity amongst the representatives of the press. Mr. Wilde has announced his purpose to lecture on "The English Renaissance." But the pith of "Patience" has been so thoroughly imbibed that everything about him, lecture and philosophy, is regarded as a most stupendous joke, and food for no end of jesting which begins to become monotonous.

TYRREL.

New York; 7th January, 1882.

In order to render more interesting and practical the exhibition of Sévres open to the public at the manufactory, the Administration has just decided that all the principal works on view shall be marked with their cost of production.

A decree lately issued by the Khedive of Egypt appoints a committee charged with the duty of preserving monuments of Arab art. It includes Franz Bey, a German architect who has been for many years in the country, E. T. Rogers Bey formerly Her Britannic Majesty's Consul in Cairo, and M. Baudry, a French architect who has paid special attention to Arab art.

A recent Reuter's telegram from Lisbon says:—"The Arts Exhibition is very successful, and the objects sent from the South Kensington Museum are much admired."

"The Colonel" has been taken to America, but despatches say it is not quite understood, as there are no "æsthetes" there to form the requisite butt for the satire.

The recent National Exposition at Milan realized a profit of 565,000fr., the outlay having been 3,250,000fr., and the receipts 3,815,000fr.

The actor Boucicault is said to have defined æstheticism as "the love and art of all that is beautiful," and modern æstheticism as "the love and art of all that is grotesque of the beautiful." It was at Boucicault's suggestion, it seems, that Mr. Oscar Wilde went to America to lecture.

MR. OSCAR WILDE IN AMERICA.

(From the "New York Herald" of the 10th January.)

As the youthful Irish poet and clever æsthetic poseur, Oscar Wilde, appeared last evening, with his massive form clad in full dress coat, white vest, black knee breeches and black silk stockings, on the stage of Chickering Hall, the love of notoriety, which is said to be one of his striking characteristics, must have been much gratified. The audience, which greeted him with applause as, after a word of introduction by Mr. Morse, he proceeded to deliver his maiden art lecture, or more properly poetic and rather mandlin art sermon, on "The English Renaissance", was of great size and fine quality. He was listened to with the most quiet and thorough attention, the silence at times becoming almost painful, and only broken by occasional applause or laughter at his humorous allusions to the English Philistinism and unappreciation, and a snap at the critics, by an assemblage which completely filled the hall. Everybody known in New York society seemed to be there, the solid as well as the lighter element being represented. There were staid matrons, pretty women, and a charming array of fair and "rapturous maidens", prominent citizens, men about town and the clubs, many we fear rather bored, "heavy dragoons" in the way of young society men, a sprinkling of artists and a representation of our decorative art element of both sexes. When the lecturer towards the close of his discourse said, in speaking of what we should learn from the work of the English artists he spoke of, that having listened 300 nights to Mr. Sullivan's charming opera "Patience" we could listen one night to him, which would make Mr. Gilbert's satire more piquant, and that the much talked of sunflower and lily were not the staple food of himself and his disciples, that they loved them not, as Mr. Gilbert said, with a vegetable passion, but because they were most perfect models of design and adapted to use in decorative art, there was much applause and laughter. Mr. Wilde spoke much of the Pre-Raphaelites; of Keats, whom he considers their forerunner; of the painter Burne-Jones, and the poet and decorator William Morris. Mr. Wilde was in frocks at the time the movement took shape, and it can hardly be with the approbation of the few survivors, who have all graduated from it to a greater or less extent, that he now acts as fogleman and cicerone to their mysteries. His real position is that of a penny Ruskin at the head of a band of so-called æsthetic enthusiasts, who we suspect have to keep up their art frenzy by the force of example and by figuratively tearing their flesh and actually rolling their eyes in the manner of the howling Dervishes. That they to attract attention to their ideas and themselves did go to wild extremes in their extravagance of dress and expression has been acknowledged by their chief. He has also inferentially admitted the point to the caricatures of Du Maurier and the broad satire of Gilbert. In the latter case he very decidedly does in consenting to come to this country to act under the same management as a side show to "Patience"—a perpetual and magnificent advertisement, both on the lecture platform and in that society which has taken him up. Mr. Carte's scheme is a brilliant one, but it is rather hard on the æsthetic lion to snare him and bring him over to this country with the idea of an artistic mission—the propagation of æsthetic culture. This is but a pretext, and Mr. Wilde, besides being in for a paying thing, evidently much enjoys the attention he receives, even if there is a managerial collar around his neck and a slight suspicion of the circus about the whole affair. Mr. Wilde and his own little set, not to speak of the real artistic revivalists, have done much good in England, which is so conservative that it needs a severe dose of anything to insure any effect; but here we have, as far as the practi-

cal part of the theories he preaches goes, passed Mr. Wilde, and he might have modified his lecture somewhat if he had looked around him a little and appreciated the advance which has been made in this country in the decorative art line. He feeds us with spoonfuls of æsthetics done up in rather nice—if rather surfeiting—sugar of rhetoric, when we are in no need of such medicine. Mr. Wilde is a gentleman and a scholar, though rather young to be a very deep one, a poet of some talent, and an enthusiast up to a certain point; beyond that his enthusiasm must be, like his prototype Bunthorne's mediævalism, affectation. Mr. Wilde said a good many true things last night, bristled with quotations from Goethe to Baudelaire, and talked figuratively and actually much above the heads of his audience. He has a fine though rather monotonous voice, speaks distinctly with a pronounced but not unpleasant English accent, and looks extremely well in his æsthetic costume, of which the details are:—black dress coat, low turned down collar, single jewelled shirt stud, white vest, heavy seal, knee breeches, black silk stockings, and pumps. His large featured, rather sculpturesque face, framed in long hair parted in the middle, was at times quite handsome. His gestures and pose were graceful, and he gave little hint of stained glass attitudes. Mr. Wilde was vigorously applauded and recalled to bow his acknowledgments at the close of his lecture, which, it may be mentioned, he read. The acme of advertising was reached when, as the audience passed out, "Patience" pamphlets, illustrated with pen and ink sketches, were distributed.

Art Literature.

Bartolozzi and his Works. By ANDREW W. TUER.
(London: Field & Tuer.) 2 Vols. illustrated.

The material for a biography of Bartolozzi is scanty: the "works which he did" are as the sand upon the shore for number; they cannot be numbered. Mr. Tuer has contributed little to the one, and makes no orderly effort to classify the other. His immense and sumptuous volumes are swelled with matters not relevantly injected, yet not in themselves uninteresting, upon such subjects as the restoration of old prints, the history and organisation of the "Printseller's Association", with accounts of the London auction rooms, and more that needed not to be there detailed. It is not expected for instance that a work devoted ostensibly to the life and the labour of a last century engraver shall contain a list of the objects of art which have come under the hammer at the sale rooms of Messrs. Sothorby, Wilkinson & Hodge down to the year 1881. It is not, we have said, expected, but are we therefore ungrateful? We are thankful indeed to Mr. Tuer for a various banquet that is elegantly served. It may however be remarked that there is no natural limit to such a work. It is conceivable that its readers would have found it not less delectable had the mass of its matter been reduced by one half. And if again it had made its appearance not in two volumes merely, but in many, they would still be able (so only that they had not to pay) to skim it, and shelve it, and be thankful.

Pure prettiness perhaps can hardly go further than in the best work of Bartolozzi it goes. Yet looking at these volumes, perfect as they are in all that makes a book precious in the eyes of the right "book-lover", one wonders whether after all the subject was worthy of such honour. Pure mania, one believes, has kept the

work of this master high in the market. And the mania of the art amateur one cannot but remember is constant only to itself. The passion indeed is permanent, its momentary object is lightly forsaken. It would be matter for congratulation to see works more notable for their intrinsic value issuing from the splendid press of Messrs. Field and Tuer.

The catalogue of Bartolozzi's work compiled by Mr. Tuer is not a catalogue raisonné. It is a list. Some attempt at arrangements is made (as witness the division into "allegories" "fancy subjects" &c.) but not much. As many as 2,200 examples are in the list. The amateur who for reasons known to himself may think that these are not enough, can, as the book is here interleaved, add to it what he will. As to the rest of the second volume, it contains a chapter on prints as a "profitable hobby", (which it may be, but not whilst it is merely a "hobby"), and others which tend to make it a fair guide for the amateur. It is easy to give advice to the youthful collector of prints; yet nothing but experience paid for in good coin of the realm will teach him to know a good print from a bad, whether it be a Bartolozzi or a "little master".

The few illustrations to these volumes show the plates from which they are taken to be well preserved, and they are well printed.

Flower Painting in Water Colours, by F. E. HULME, F.L.S., published by Cassell, Petter, Galpin & Co., is a collection of twenty coloured plates of flowers, selected from "familiar wild flowers" or "familiar garden flowers", bound up with blank leaves of drawing paper, and prefaced by directions, general and particular.

In his general instructions Mr. Hulme points out the eligibility of flower painting as requiring neither the prolonged and arduous study which is required for figure painting, nor the physical exertion which must accompany landscape-painting: the flower painter can work without disadvantage in his or her own room. The necessity is dwelt upon, however, of knowing how to draw a flower before attempting to colour it: for this necessary preparation the same author has already published a printed aid-book, the "Marlborough Freehand Drawing Course". Mr. Hulme is particular in prescribing cleanliness in flower work, especially in regard to brushes and paper: he prefers moist colours, in earthenware pans.

The particular instructions, given under the head of each flower, are full and careful: in fact it is hardly possible to do more in print for an aspirant to flower painting than is done by this manual.

What can be done in America in the way of illustrated gift books is exemplified by *The Chronicle of the Drum*, a reprint by Charles Scribner's Sons (New York, 1882) of Thackeray's verses, with engravings in the style of the "new school", the whole forming a volume far above the average of our London productions, and much to be admired except in one point, the outside decoration. Here, however, the pattern work is good: it is the colour and the gilding which is unsuccessful.

The publication of *The Year's Art* is now transferred to Messrs. Sampson Low & Co. We find the more literary portions of the issue for this year improved, and as good perhaps as could be wished for; but the editor's clerks are not very careful. Some quite prominent names of painters are omitted from the "Directory of Artists," that of Mr. Burne Jones for instance;

nor is the list always correctly alphabetized. Again, it might easily be made much fuller. Seven catalogues, it seems, are consulted for the compilation of the Directory: why not seventeen, or even seventy, if there is any wish to do the thing thoroughly?

The Fine Art Society is preparing for publication a biography of the late Samuel Palmer illustrated with an original etching, several woodcuts, and autotype reproductions of his works.

Correspondence.

THE ART LIBRARY, SOUTH KENSINGTON.

TO THE EDITOR OF *The Artist*.

Sir,—Mr. Standage, in his letter which you published in your last issue, after giving a list of the unavoidable inconveniences suffered by readers, states that "there are other evils which can and should be remedied." By the context of his letter these evils appear to be three: 1st, The practice of readers turning down their chairs; 2nd, The presence of lady art students; 3rd, The want of ink.

I think there can be no question as to the benefit to readers (especially to art students, who have often drawing materials and instruments with them, which it would be inconvenient to take away every time they moved) of the privilege allowed of reserving their places during temporary absence. To turn down one's chair is the most effectual way of indicating that the seat is engaged, but even this sign is at times disregarded by the few. I have used the library much during the past few years and have never yet barked my shins against a chair so turned down, or seen anyone careless enough to bark his. I doubt whether the chairs are more dangerous than the legs or corners of the tables, and such accidents must be extremely rare I think. The instance Mr. Standage gives of two chairs having been left from eleven till three o'clock, looks as though the intending readers had altered their minds as to returning, or possibly they were detained by fresh avocations: he might have taken either of the seats after the first half hour had passed. Moreover it is scarcely fair to tax students with doing what may in all likelihood have been done by some general readers. I think he would have difficulty to cite an instance of the abuse of the privilege occurring in the evening, and during the day there are always sufficient chairs.

He next complains of the "girl students", and says "a male reader is afraid to raise his eyes when thinking and stare into vacancy, as a reader is apt to do, for fear they should complain of being stared at". I would suggest that they are not responsible, that after all they occupy only a small part of the room, and that there is plenty of wall space for those afflicted with this fear. He at least, in place of the reader's usual upward look and vacant gaze oblivious to all externals, apparently accompanies his cogitations by scrutinizing his fair neighbours, subjecting them to a physiognomic analysis, the outcome as regards the "girl students" being the modest opinion that he forsooth has failed to trace anything like the genius of a Rosa Bonheur, a Mrs. Jameson, or a George Eliot, in any of their features. This opinion seems to me as ungallant as it is presumptuous.

As to ink, if the authorities would permit the use of the newly invented stylographic pen, the inconvenience might be overcome.

Yours truly,

A. ENGLEFIELD.

School of Art, South Kensington,
16th January, 1882.

[Two other gentlemen, Mr. G. Clabon and Mr. T. W. Elford Higgins, have taken up the defence of the ladies, in letters which reach us too late for insertion.—ED. *Artist*.]

REPLIES.

"Madlet" should use a "priming" for the holland cover of a mixture of carbonate of lime, *i.e.*, common chalk or whitening, and thin glue. Too much glue must not be used, or the priming will crack, while too little renders it friable and deficient of strength. The priming may be put on with the palette knife, and afterwards smoothed by rubbing it with a piece of fine glass paper; rub in a circular manner, so as to get a uniform even surface. This ground is equally fitted for oil or water-colour, but to throw out the full force of the transparent colours of the latter method, a coat of permanent or Chinese white should be laid over the priming.—H. C. STANDAGE.

"CONSTANT READER."—Naples yellow is a body colour, and imparts this property to other pigments mixed with it, hence they work thick; moreover, some specimens of Naples yellow, instead of consisting of zinc and antimony alone, contain lead in addition, and hence when used with burnt sienna, which is a ferruginous pigment, a reaction takes place with a muddy result. A good useful flesh tint is made by mixing Indian yellow with mere or less Venetian red. Also cobalt blue, pink madder, and raw sienna form a fair flesh tint; while Indian red, either alone or mixed with blue, forms a good shadow colour for flesh. A fine pearly grey for brightening or light shading, as the forehead or neck, is made with Venetian red and French blue. The shadows of a pink complexion may be made with a little cobalt and sepia mixed with the local colours. Purple madder also gives the quietness and depth of shadow without coldness of tint, while madder brown forms a soft shadow colour with blue. The general colour of flesh is Venetian red, having a little Indian yellow mixed with it. For dark complexions Roman ochre should replace the Indian yellow. For a general shadow colour Venetian red, cobalt, pink madder, and Indian yellow are to be mixed together to a slightly purplish hue, the compound hue being rendered a little more purplish, yellow, or green as occasion may require.—H. C. STANDAGE.

"Cadcatchers" is an expressive, but not elegant, term now in use amongst artists for pictures painted to attract the indiscriminating.

An article in the *Telegraph* tells us that "Jem Ward," the prize fighter, has turned painter in his old age, and produces "pretty little landscapes."

According to Chambers's Etymological Dictionary, "landscape" is a corruption of "land shape."

Ground Brazil with a little cochineal added after it has been boiled, will make a crimson wood stain; a coat of saffron liquid, similarly prepared and applied previously, will give wood a scarlet tint. Chip log-wood boiled, and pearlsh and indigo added afterwards, will make a purple. Oil of vitriol, in which powdered indigo is dissolved, will make a blue. Pulverised verdigris, sap-green, and indigo added to strong vinegar, will make a green stain. A small piece of aloes in the varnish will make a yellow, also boiled French berries make a good yellow. Archil is a good red stain. Iron rust dissolved in vinegar affords a silver gray to light woods. A coating of red stain over a yellow stain will usually make an orange stain.

The seven original members of the Præ-Rafaellite Brotherhood were John Everett Millais, William Holman Hunt, Gabriel Dante Rossetti, William Rossetti, T. Woolner, F. G. Stephens, and Walter Deverill.

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PIGMENTS.—SUMMARY (with extracts) of Mr. Holman Hunt's paper on this subject.—See *Artist* for May, 1880. FURTHER correspondence and discussion on the matter.—See *Artist* for June, 1880. GROSVENOR GALLERY MEETING on Colours and their Adulteration.—See *Artist* for July, 1880. Each No. 6d. post free.
WILLIAM REEVES; 185, Fleet-street, E.C.

PIGMENTS.—Nearly every number of the *Artist* for 1880 (Vol. I.) has information on this question. A few copies of the volume remain; price 10s. 6d., by post 11s.
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ROME.—The Editor of the *Artist* will be glad to hear of an HONORARY CORRESPONDENT in Rome, who will send short occasional notes, with news of the English art colony, &c., in the Italian capital.—185, Fleet-street.

BACK NUMBERS of the *Artist and Journal of Home Culture*.—Except the January 1880 and June 1880 numbers, these can be supplied at 7d. post free from the Office, 185, Fleet-street.

The Artist for December contains, among other good things, three well-written articles, on "The Works of Scotch Artists," "The Dublin Sketching Club," and "The Royal Institution, Manchester." These papers display considerable critical acumen—though, indeed, this is nothing new for the *Artist*, the tone of which is always high.—*Building World*.

I am very greatly interested in the *Artist*; it embraces such a wide scope, and contains so much information.—*Letter from the United States*.

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The Artist

AND

JOURNAL OF HOME CULTURE.

MONTHLY, 6d.

1 MARCH, 1882.

Vol. III., No. 27.

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PIGMENTS.—Mr. H. C. Standage's papers on Artists' Pigments appeared in the numbers of the *Artist* from October, 1880, to April, 1881, inclusive. The seven numbers post free 3s. 9d. Send stamps or P.O.O. to WILLIAM REEVES, 185, Fleet-st.

Advertisements "in sections".

* * * Attention is called to the system adopted in the *Artist* and *Journal of Home Culture* of placing Advertisements, when so ordered, in sections of the literary matter. By this means announcements are isolated and emphasised; so that they cannot fail to be read. The charge for these positions is one and a half times the ordinary rates.

It may be of interest to newspaper printers to note that the *Artist*, one of the successes among comparatively new periodicals, has developed a novel system in the arrangement of the advertisements in its columns. Instead of placing them at the beginning and end of the paper, they are distributed in the *Artist* by being placed with those sections of the literary matter to which they may be severally allied.—*Press News*.

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"THE DRESS OF THE PERIOD."



UNDER this title, Mr. FREDERICK TREVES, F.R.C.S., of the London Hospital, delivered a lecture for the National Health Society at the Town Hall, Kensington, last Saturday, Dr. Andrew Clark in the chair. For the most part, it dwelt upon the sanitary considerations connected with the dress of the day; æsthetic considerations were however put forward with some force.

In criticising the dress of the period, the lecturer observed, the first and perhaps the most natural question was—who is answerable for it? who suggested it? who is the designer of the intricate mass of millinery that makes up the clothing of the modern female? The answer was "Fashion":—

To dress fashionably is to adopt the dress of the period; to dress unfashionably is to sink to the level of some other period, or to the abstract level of no period at all. A lady fashionably dressed may own that her apparel is by no means sensible, that it is of doubtful beauty and of undoubted discomfort, and yet her sole argument for the selection of this apparel is that it is fashionable, and with that argument she will

be perfectly content. Fashion has at one time decreed that a woman should wear an excrescence on her head and a bump on her back; and the order has been carried out. At one time the waist has been decreed to be just beneath the arms, and at another time to be below the hips. There has been the time of hoops, when women appear to have endeavoured to clothe themselves with a balloon as with a garment. There has been the time of clinging raiment, when the dress was applied to the body as paper is plastered to a pole. If it were possible to ascertain by whom the dictates of fashion are promulgated, and by what means this or that costume has become fashionable, I don't think that the revelation of these secrets would furnish excuse for the blind and unquestioning manner in which fashion is pursued. Presuming that improvements are needed in the dress of the period, those reforms, I am convinced, will never be effected so long as this blind regard for things fashionably is in the ascendant. The pursuit of things fashionable, for the sole reason that they are fashionable, is not an exalted occupation, and is indeed, I think, a sheep-like attribute.

The lecturer said he should on this occasion deal solely with female dress, and restrict criticism to what appeared to be evils in the raiment of the period. He hoped that by so doing he should not be considered to be unmindful of the many excellencies in the present mode of dress, and the many improvements that have of late been effected in it:—

The object of dress is to cover the body, and to maintain it everywhere at a certain equable temperature. This may appear a very needless remark, but it is in truth a very essential one. Essential because, if one can judge from certain forms of dress, the primary purpose of clothing has been long ago forgotten. The evening costume of perhaps the majority of ladies is a curious satire upon the use of clothing. In this dress the neck, the shoulders, and the upper half of the chest and back are absolutely unclothed, or are protected by a fragment of clothing called, I believe, a shoulder strap, and that is as ridiculous an apology for raiment as are some of the expedients in clothing adopted by the nude savage. But while the upper part of the body is left in its primitive condition, upon the rest of the frame the clothing is grotesquely exaggerated. Layer upon layer of raiment is bestowed as the coverings of this part. These layers are perhaps augmented by a train or tail, and if we recall the primary purpose of clothes, the aspect of a lady in full dress presents inconsistencies that could hardly be more exaggerated than they are. The female body may be divided, according to the plan of physical geography, into an arctic, a temperate, and a torrid zone, and I need scarcely say that this eccentric distribution of warmth is neither natural nor advantageous, and although it may possibly be productive of no very great harm, yet it is in direct contradiction to the laws of health and is an arrangement distinctly to be avoided. In the two primary objects of clothing, therefore, the dress of the period may present defects; and as these defects are fundamental, it is to be hoped that when the long-expected reform takes place in ladies' dress they will receive due and serious attention.

Referring to tightlacing, the lecturer said he believed it was still practised; and that no amount of preaching would teach certain women to distinguish between what is admirable and what it may be the fashion of the time to admire. Tight lacing might be regarded from three points of view; as a matter of beauty, as a matter of sense, and as a matter of health:—

In the first place, to consider the subject from the purely æsthetic point of view. There is no doubt that a miniature waist is admired by many, and it is probably true that men are the chief offenders in promoting this admiration. The

abstract beauty of a tight-laced woman is a matter that, I think, can be very accurately judged. No matter how different opinions might be as to detail, there can be no doubt that all will agree that that dress will be the most attractive that gives to the female figure its most beautiful outline. I wish to consider this matter as a pure question of form or outline, and apart from any question as to the colour or the texture of the dress itself. The laws of beauty are tolerably definite, and the figure that most closely conforms to those laws may be allowed to be the most beautiful. The sole question, therefore, that meets us concerns the interpretation that is to be put upon those laws, and the conception that must be formed of the most beautiful and most perfect female outline. I would maintain that the most perfect conception of female beauty is derived from a study of the nude figure of a fully-developed and normal woman. If the outline of such a figure be examined, it will be seen that the line from the arm to the hip describes a slight but certain curve, that is admirably contrasted with the curve of the hip itself, and with the undulations of the rest of the body. This outline is in accord with the mathematical principles that underlie our abstract notions of beauty in form; it is an outline the truth and perfection of which can be demonstrated as precisely as a mathematical figure can be demonstrated. It is an outline that is preserved in all examples of what is considered most admirable in both ancient and modern art, and it is an outline that has never yet been outraged without sacrifice of artistic principles of the most fundamental and essential value. This figure has for ages been the pride of the sculptor and the glory of the painter; upon its expression have been expended the grandest efforts of the greatest artists, and he who would replace it by some other conception of the female form must throw aside nature and the best traditions of art. In criticising dress, this outline should, I would maintain, be taken as a standard; and if any given figure requires improving (as the expression goes), that improvement should take place in this direction. Certain corsets are advised for improving the figure, but the model of perfection to which their wearers are taught to aspire is the model of a woman planned upon the outlines of an hour-glass, and the proportions of whose waist are to the rest of the body as the stem of an inverted wine glass is to the cup. The abrupt bend in the body of a woman who is tightly laced is in the abstract hideous and unnatural, and an offence against the universally accepted principles of beauty. In brief, the tenderest criticism that one can pass upon a tapering waist is to regard it as a deformity, and as such a matter for sympathy and commiseration.

There is a somewhat general impression that women have no waists by nature, but that the body describes a straight and ugly line from the arms to the hips. Those who hold this view maintain that a dress without some constriction must present this rigid line and be in consequence unsightly. It is needless to say that this conception is quite erroneous. The amount of waist certainly depends to some extent upon development, but no normal woman is waistless. The narrowness of the trunk that constitutes the waist is but slightly marked in children, owing to the comparative want of breadth of the body across the hips, and in all normal women the prominence of the hips tends to increase the conspicuousness of the waist. No woman, therefore, who is normally developed need fear that a dress without a rigid constriction will present any other than a graceful outline. To take another side of the question, there are some who would wish us to believe that a tapering waist is natural to them and that it is quite independent of any artificial measures. A young lady, the narrowness of whose waist was horrible to contemplate, endeavoured to persuade me that this abrupt constriction in her body was

quite natural, and in no way influenced by steels and whalebones. She pleaded she could not help her figure, for which at the same time she expressed a considerable amount of admiration, and explained to me that some women were born with very narrow waists. The subject was too personal for discussion; but reviewing the matter abstractly, I can only say that writers on anatomy and medicine do not appear to have met with the phenomenon of a readymade waist at birth, and I must add that a person who has by nature such an inflexion of her body as constitutes the fashionable waist, must be regarded as deformed and treated with a proper sympathy. In connection with this subject, there are many who would point out that all women are not Venuses, and that all have not that shapely outline that the ancient statue or the artist's ideal presents. It may be pleaded for such women that they are justified in improving their figures, and in endeavouring to approach somewhat more nearly to what has been considered perfection in form. The plea sounds well, but the fact is, that a vast majority of women do not want to be Venuses, they have a decided objection to the outline of that ancient goddess. They keep before their minds the ethereal figure of a draper's dummy, and seek to improve themselves up to the model, not of the Gibson Venus, or of the Townley Venus, but of what may be termed the hour-glass or dice-box Venus. Into the question as to how far a woman with an unshapely figure is justified in taking means to improve it, I will not now enter. It is a matter rather of morality, but surely there is some horrible inconsistency in the spectacle of a woman with a figure that, while originally perfect by nature, has been distorted by art under the impression that it must be improved.

Considered as a matter of common sense, a constricted waist, the lecturer said, was worse than the practice of the Indian who wears a bone thrust through his nose. He went on to point out the evil to health which the practice involves. These he described medically, with considerable force, adding—

Stays may keep the body to a certain extent erect, but they can never allow of a graceful and easy carriage. Their rigid and unyielding character must certainly forbid that. On the other hand, I know several elderly ladies who have never worn stays in their lives, and I think that no one could fail to be struck with the erect and graceful carriage that they still maintain in spite of advancing years. Of all means that the ingenuity of man could devise for preserving the youthfulness of the figure, I know of no means that will prove more useless or that will more completely defeat their own purpose than the persistent wearing of an arrangement of steels and whalebones. Moreover, not only does tight-lacing affect the outline of the figure at the waist, but it must produce changes also in the configuration of other parts of the body. It tends, in the first instance, to make the shoulders high and square. This is due to an expansion of the upper part of the chest that is compensatory to the compression of the lower part. At first the high and square shoulders of tightly laced women may not be considered to be unsightly. The body is made to assume a somewhat triangular outline, and the graceful slope of the shoulders is lost. But this change in figure is tolerated by the corset wearer as serving to exaggerate the smallness of her waist, for the wider the shoulders and the broader the hips the more delightfully tiny does the waist appear. As years advance, this deformity of the upper part of the body usually becomes more pronounced, and is unmitigatedly ugly. The high shoulders become round, cumbersome, and unsightly, while the increased breathing efforts of years will have caused an undue prominence of the upper part of the chest, that adds to the general shapelessness. To an anatomist, or to anyone interested in the proportions of the human body,

the woman who has practised tight lacing for years—especially if she can be seen just after violent exertion—is about the most mournful spectacle of human deformity that the eye is likely to meet with.

Proceeding to speak of the human foot and the modern shoe, and of high heels and their effects, Mr. Treves said it must be confessed that the gait and carriage of women of the present day was by no means either graceful or natural. It was rare to meet with ladies who walked really well and who carried themselves with that easy grace that the female figure would naturally encourage:—

The gait of many fashionably dressed ladies is often stiff, constrained, and uncertain, and within certain limits it would appear that the more fashionable the dress the less picturesque the movement. The most exquisite dress is spoiled by an unnatural or artificial gait, and those movements of a woman that are purely natural are by no means among the least of her attractions. Some women walk atrociously. They waddle, or roll as they move, like a ship in the sea; others adopt an abrupt angular mode of progression, that suggests rather the movements of an automaton than the action of healthy muscles upon healthy limbs. Comparisons are odious, but I think it may be said that as a rule the carriage of men is more graceful than the carriage of the more graceful sex, and that this discrepancy depends upon differences in dress is more than probable. An ungainly gait is by no means solely dependent upon high-heeled shoes. Many details in the dress of the period conspire to bring it about. In the first place, boots may be so tight or so unyielding that the foot cannot obtain that hold upon the ground that is indispensable to graceful walking. Then again tight skirts of any kind must hamper movement seriously, and make it more or less unnatural. The same evil result follows upon the wearing of a great weight of clothes, which not only obstruct the free movements of the limbs, but also add very materially to the burden to be supported by the muscles. Rigid corsets of any kind are capable of themselves of depriving a woman's carriage of its natural elegance. The corset keeps the back as rigid as the breast, and quite prevents those easy movements of the spine which are not only essential to natural progression, but which give to it no small amount of its gracefulness. Lastly, there is the ridiculous manner of carrying the hands, which would appear to be to some extent fashionable. The arms must not be allowed to hang easily by the side. They must be both placed in a constrained posture in front of the body. In the winter this position is enforced by the use of a muff, and when muffs are not worn the hands are clasped about a parasol, or a book, or a purposeless bag. This position of the arms and hands is incompatible with a graceful progression. It tends to cause some rolling in the gait, and its unsuitableness for the act of walking is shown by watching the movements of a lady who wants to walk very fast, and yet keep her hands demurely in her muff. She can effect both objects by rotating the body from side to side, and by developing an amount of movement in the elbows that is angular and inelegant. If a man who walks well is induced to walk rapidly with his hands clasped in front of him, it will be at once seen that his gait becomes less easy and less natural. I do not say that women in walking should swing their arms too and fro like a school boy who is in a hurry, but they may at least carry them in a natural manner, and in the manner in which it was evidently intended that they should be carried during the act of walking.

The lecturer laid it down that ornament on dress should be limited and should not exceed the limit of comfort, health, and a due regard for the primary pur-

pose of clothing. He remarked upon the weight of the train of a court dress, and the absurdity of crinolettes, and of long gloves that reach to the armpit. Referring to the prospects of reform he said :—

That individual would be a public benefactor who would devise a lady's dress that would be both healthy and pretty, and that would accord with the tastes of both men and women. I must confess that I believe much damage has been done to the purpose of dress reform by the action of unfashionable people. There seems to be no step between fashionable dressing and absolute frumpishness, and it must be owned that a number of women who dress sensibly and with a strict regard to the laws of health are apt to assume that style of costume that was classified by Mrs. Haweis as the rag-bag style. The sensible dress must be an attractive dress or it will never be popular, and, with the exception of the marvellously beautiful Greek dress introduced by Mrs.——, I know of no pretty style of raiment that combines these two requirements. Even that dress in its present form does not appear to be suitable for every day wear, and the matter therefore still invites the ingenuity of everyone who is interested in this matter.

Mr. Treves illustrated a very telling discourse by means of a human skeleton, draperies, a lifesized model of Venus, and a modern costume lent by Shoolbred & Co. The new Greek costume was also shown.

MR. HERKOMER'S SCHOOL.

Mr. HUBERT HERKOMER, the ever active, is about to establish a painting school, or at least to provide the means of education in painting, at his rural home at Bushey, Herts. His plans were foreshadowed in an address which he delivered on the 10th of last month as president of the Birmingham Society of Arts.

Referring to the discussion which he had initiated at a recent Social Science Congress in regard to the revival—which he deprecated—of the old master and pupil system, he said he was about to try a mid way between the old system and the modern :—

A neighbour of mine said to me, "I would willingly build a studio near yours if I could persuade you to come in now and then to correct the drawings of my niece (for whom I should build the studio) and those of her friends who would work with her." I must confess to you that I have a real love for students who are in earnest, and who are enthusiastic. I am, happily for myself, in communication with many students abroad and at home, and my greatest pleasure is to welcome them to my home and studio at Bushey. This neighbourly proposition seemed to open out an opportunity for making it "convenient" to have students around me, purely out of selfish reasons, because I fear I have proved to you how pernicious this procedure is for students. Selfish, I say, because I honour all students, and wish to be in their company. On the other hand, there will be special opportunities offered to these students for the development of their art. The first thing that will surely strike the student pleasantly will be the small charge that I have stipulated for. But under no circumstances shall it ever be free of charge. I hold that to be a fatal mistake in the arrangements of the Royal Academy schools. There is a temptation for idleness in this absence of charge. But if the student has a grain of conscience he will think of his parent, or of his brother, or friend, who is paying the money for his tuition, and thereby do his utmost to repay such trust by working diligently. As this is the first public notice of the scheme, it will only be necessary for me to give you a rough draft of what you are to expect; therefore our arrangements are

easily told in plain terms. The gentleman who erects the building and supplies the money wherewith to start does not wish to make money by it; and I, as sole director and master, am not to have any salary for my teaching. That is my wish. So students are not to be the raw materials for a money-making machine. The building, which I have drawn out and designed is to consist of three studios, lighted from the north, from the top, and one to possess a special glass arrangement for getting the diffused daylight upon the model. There is a period of great distress in the life of every student, and that is when he can paint well the human frame and face in repose, as it is placed before him, and also design a subject, as far as thought and arrangement of parts goes, but withal cannot work out the design into a picture. It is at this period that the student needs the kindly assistance of a more experienced hand to show him how to "get at" such an undertaking as painting a picture. The schools will be opened to properly qualified students for such work during the three holiday months, for which they will be charged a nominal sum. The term will be nine months, beginning October 1883. The hours of study will be from ten to three, and from seven to nine. Those schools are to be within one hundred yards of my own studio and home at Bushey, in Hertfordshire, which is just thirteen miles from London. There the students of both sexes will come to study, without the distractions that London offers too readily to art students. Moreover, they will have the immense advantage of daylight through the winter months, with good, fresh air. Further, they can live at a very moderate cost in Bushey or Watford, where lodgings can readily be obtained, and this is a matter of consequence, as all students know. Saturday is to be the free day of the week, a day on which students are to see the galleries in London or otherwise recreate themselves. The duty of selecting students will devolve upon me, and I shall accept none that cannot already draw from the life creditably; and as the number of students will be limited to sixty, I shall have to raise the standard according to the number of applicants, which I anticipate to be large. The details of tuition I shall not yet divulge to you; suffice it to say that we are going to form a little republic! Not a shadow of eccentricity shall darken its life, and not a vestige of idleness shall find an existence. Honesty of purpose, humility, industry, and the conduct of ladies and gentlemen, shall make this little art republic a joy to those who become members of it. If a student fails to reach the highest art I shall endeavour to show him other branches of art, such as etching, mezzotint engraving, wood-carving, or chasing in metal. For engraving and etching they will be favourably situated, as I have a thoroughly well-organised printing establishment on my own premises at Bushey, where they can get all proving done.

Lectures and Speeches.

Professor John Marshall.

At a meeting of the Nottingham Arts Society last month, Professor JOHN MARSHALL, of the Yorkshire College, Leeds, delivered a lecture on "Creation and Criticism in Art and Poetry." The lecturer said it was all very well to talk of those poets and artists who were real, who got their materials and their experience of things somehow, and had a knack of putting things together; but he was going to be so audacious as to say that from a system of patchwork nothing but patchwork was to be obtained. An artist must paint not only out of his head, but out of his heart, and out of his life—and every picture, every poem, every musical composi-

tion which had life in it, had something real, something individual to its author. It was not what a man had in common with other men, but what he had different from them, that made him interesting, which asserted itself against them, and was not conformable to any standard. A man who was a dunce and insubordinate at school, but who went on from strength to strength until he achieved something, was a great man and no fool, even in his insubordination and stupidity. Such a man in art would not be a very amiable prize-taker at South Kensington; but he would rejoice to meet a great painter: he would throb at the sight of a great painting. If a young artist copied anything exactly as any one would expect of him; if there were not some element of unlikeness, strangeness, unexpectedness in his work, there was not much of the true artist in him. Literalness, faithfulness, truth of reproduction were, in fact, signs of a blockhead rather than of a genius. A characteristic of the very greatest men was that they were willing to try impossible things; and one of the chief faults the lecturer had to find with the modern school was that they showed too little pluck, too little willingness to seek "fresh woods and pastures new." He mentioned several works, which were now almost forgotten, depicting great events, while Wilkie's Scotch peasants, Morland's pigstyes, Murillo's beggar boys, and Teniers' boors could never share their fate. If one saw the portrait of Lady Hamilton, or some fashionable beauty painted by Gainsborough or Reynolds, it had so much of the painter in it that it was recognised at once as his work, and it was a delusion to imagine that an impressive scene by some great artist was of necessity in the least like the place it professed to portray, or that the portrait of a gentleman, haunting in its realism, would be recognised by his friends and relatives as a faithful likeness. Those pictures where nature had done most—had interfered most directly—were seldom the most interesting, and if people wanted mere likenesses of persons or places to satisfy a momentary curiosity their best plan was to get a photograph. Professor Marshall had found the law to be invariable that exactly in proportion to the sense of joyful liberty felt by the artist in the face of nature, which drove him in a sort of passion to seize and rend his material, was obtained that strength and oneness of expression with nature which made people say of the finished picture "How natural!"

Sir Charles Dilke.

Distributing the prizes last month at the Queen's Park Science Classes, in the Board Schools, Harrow-road, SIR CHARLES DILKE, M.P., told his hearers that the needs of any particular age in architecture, building, furniture, and such matters, were so different from the needs of all the ages which had preceded it, that it was impossible to imitate and be successful, and still less was it possible to imitate and be great. At the same time, there was no true learning to be acquired in reference to those subjects, except by examination of that which had been done by those who had gone before. But in order to attain success the moment they had reached that point of successful imitation they must go far beyond it, and must struggle on to rival and to conquer the very persons whom they had been imitating. There were exceptions, and especially in architecture, because of the many facts in the life of to-day which were essentially the same as in the past. For instance, the church

side of architecture. The services of the Church of England and of the Church of Rome were sufficiently alike in their general form to make buildings which were admirably adapted to the services of the church in the early part of our history equally applicable to the services of the church of the present time. So, with regard to chapels, which were for the purpose of discourse and prayer, the forms of most of them remained essentially the same throughout all ages.

Mr. John Honeyman.

At the recent annual dinner of the Glasgow Institute of Architects MR. JOHN HONEYMAN, F.R.I.B.A., who was in the chair, made a speech of point. Taking his text from the Roman villa at Brading, he contrasted our great progress in science and manufacture since the Roman occupation with our little progress in architecture. What was it which clogged our chariot wheels? He would suggest a clue:—

It is not the case that there is among us undue devotion to forms archaic and traditional conventionalities? Are we not too much wedded to forms and features of past periods of architecture, even when these have lost their original use and significance? For example, to bring this to the test, it would be an easy matter now-a-days, in such a building as Salisbury cathedral, to carry the clerestories of the nave from end to end on iron girders without a single pier between the responds. How would you like that? Horrible! Words would fail you to utter your disgust. The idea, in short, is "too utter." Well being a nineteenth-century architect, I agree with you, my brethren. I hate the thought of such a thing. But it is not a monstrously absurd idea, after all. No man, I presume, will say that the nave of St. Mary's cathedral in Edinburgh, for instance, would not be immensely more useful if there was not a stone pillar in it. Why then waste half of the area by building huge stone pillars in it? Why? Because the exigencies of art require it; and we find such pillars were erected in the nave of Salisbury or some other cathedral in the thirteenth century. Gentlemen, is not that a monstrously absurd answer? What have we to do with the thirteenth century? I shall not say, "Perish the thirteenth century", even in jest, for no one is more profoundly sensible of what we owe to it. But its ways? Surely we have changed all that; and now our resources are not less strikingly different than our needs. And, as to the exigencies of art, is that not in such a connexion just another expression for the exigencies of inveterate habit or over-mastering fashion? The exigency of the present day seems to be the artistic treatment of entirely new arrangements and new modes of construction suited to the requirements of the age, and securing the greatest amount of convenience, comfort, and security, which the means at our disposal can yield, untrammelled by the precedents of the past. It is this turning back that threatens to leave us like the pillar of salt,—unmoved and unimproved—amid the whirl of events, while prejudice and fashion "make cowards of us all."

Mr. Hodgson Fowler.

Reading a paper on Church Restoration last month at a meeting of the Leeds Architectural Society, MR. C. HODGSON FOWLER remarked that there was no doubt restoration had often been carried too far; but because we knew and lamented that, it was no reason why restoration should cease. The Society for the Protection of Ancient Buildings appeared to forget that churches were built for divine worship, and simply

treated them as monuments. Restoration such as he would advocate was truer preservation than the society's "let alone" theory, which must end in destruction.

Exhibitions.

MESSRS. AGNEWS.

Proprietary exhibitions in at least one respect have a distinct advantage over the ordinary shows of artists' current work; they are less fatiguing to visitors by reason of the smaller number of artists represented, and the more complete manner in which the selected artists' works are shown. On a screen here are fourteen dainty examples of Birket Foster's untiring brush: some small street views in foreign cities will be perhaps the most admired. By Luigi Chialiva are seven important drawings of animals and figures and landscapes combined, in which it is difficult to say whether the figures or the landscapes predominate, and all skilfully drawn and painted throughout in body colour. One of them "Asking the Way", recalls the late Fred. Walker in colour and tone. Clever studies of the female figure, draped and semi-draped, are the various examples of R. Bonpiani, full and rich in colour. As a contrast in treatment to these brilliantly coloured works we may mention the few water-colours of the modern Dutch school here. Effects quite as luminous are gained by the use of far quieter colours, but also by a far greater power in the management of light and shade. The cottage interiors by Blommers and Neuhuys seem chiefly to owe their success to this knowledge, the figures being painted with the only approach to anything like positive colour, and all else made up of masses of subtle gradations of greys. By Briton Riviere are water-colour replicas of the famous works "Daniel in the Lions' Den", and "Ulysses and Argus".

The first-place in the catalogue is fitly occupied by the "Castel Gondolpho" of Cozens, one of the fathers of modern water-colour art. Academic in composition, this work loses less by the absence of colour than a more obviously realistic study would have done. In the same style are several of the early works of Turner, simple enough in colour, but carefully drawn and full of air and distance. A well known example of Turner's later style is the "Chain Bridge over the Tees", but after the description of this work in "Modern Painters", all further mention is superfluous.

BOURNEMOUTH.

(From a Correspondent.)

The second annual exhibition of pictures in oil and water-colours was opened in the Town Hall, Bournemouth, on the 13th February; and both in point of number and quality was superior to that of last year. There were about 200 paintings by professional artists; but these were supplemented by an admirable collection of pictures painted by amateurs; and also by a loan collection. Indeed, two of the most striking examples in the exhibition were by lady amateurs: the one being entitled "Tired and Thirsty", by Miss Stephens (Bournemouth); and the other "Forest Ponies", by Miss Amelia Goddard (Christchurch). In the first of these the drawing was remarkably truthful and vigorous, the

expression of languor contained in the face, and the pose of the chief figure, being remarkably good, while the colouring was equally creditable. Landscape pieces were abundant. There were also some very fine studies from still life; and the water-colour paintings were exceptionally good. But there were no historic pictures of importance, and very few marine pieces. Mr. A. H. Davis, a local artist, exhibited for the first time his last year's picture, "Tintern Abbey", which is rather a large canvas, and is undoubtedly one of the best examples of that artist's work. Many well known painters from various parts of the country were represented in the exhibition; and taken as a whole, the collection was a very creditable one. It was carried out under a committee; Mr. R. Aldworth, of Standly house, and Mr. W. J. Warren, of Meyrick house, Bournemouth, being the active managers.

A feature in the important exhibition which is now open at Lewes is a large number of works by past and present members of the local school for which, in hope of obtaining an endowment, the exhibition has been organised. Miss K. R. Bacon for her flower studies, Miss Hillman for the like, and Miss Cozens, and Miss de Putron for meritorious drawings in sepia, all claim attention and commendation. Other specialties of the exhibition, more important perhaps to the world outside, are the drawings by Harrison Weir, which are here in large numbers; the drawings and paintings of E. W. Cooke, R.A., a local artist like the former; a selection of beautiful miniatures by Cosway, which we have seen not long ago in Burlington House; and lastly an important and beautiful series of drawings by Stothard. Amongst modern works exhibited are the "Eastern Slinger" of Sir Frederick Leighton, "The Diamond Merchant" of J. C. Hook, and two scenes from "Le Bourgeois Gentilhomme" of W. P. Frith.

The Yorkshire Fine Art Society, notwithstanding the failure of the last exhibition, have bravely determined to hold a spring artists' exhibition as usual. The loss is about £1,500; and the guarantors will have to pay, or have already paid, 6s. 8d. in the pound of the sums they guaranteed.

In connection with the fifth annual Dundee fine art exhibition recently closed, sales were made to the amount of £5,407; an increase of £500 over those of the previous exhibition in 1880. The sum realised for admissions was £1,222; an increase of £250 over the previous year. In proportion to the population, the sales are believed to be the highest yet reached by any exhibition in Great Britain.

Those whose good fortune and leisure have enabled them to visit the lovely scenery of the Mediterranean shores of France, and even those whom ill health may have compelled to a more protracted lingering in the same localities, may be interested in a collection of water-colour sketches by Mr. Pownoll Williams, now being exhibited at McLean's Gallery, Haymarket. From Marseilles to Mentone Mr. Williams has wandered, sketch book in hand, and with a pencil dipped in sunshine. Most of the drawings deserve truly the name of sketches, bearing on their face the evidence of great haste and desire to seize the warm sunny effect. Marseilles, Toulon, Hyères, Cannes, Nice, and Mentone are the places chiefly represented, and doubtless to those familiar with

these scenes many pleasant memories will be recalled. The drawings are throughout executed in body colour.

An exhibition of fine arts is to open at Rome on the 1st December next, to which English artists may send original works of painting, pottery, sculpture, engraving, architecture, and ornament. The works must not have been exhibited in Italy before, nor at any of the international exhibitions: each artist is limited to five. Applications may be made on and after 1st May; and a hanging committee of twenty-four will sit from 1st to 15th October. If five or more English artists send, they will have the right to be represented on the hanging committee by one member, to be chosen by the recognized English art institute at Rome.

It is stated to have been already decided to make works of the late John Linnell a feature of the next winter exhibition at Burlington House.

There is to be in July an exhibition at Worcester of the arts and industries of the county.

The exhibition of the Society of Painter-Etchers will be held this year in the gallery of the Fine Arts Society.

The Studio.

By an arrangement which we are informed is private, but we hope will not be too strictly so, a number of Kensington artists will show their works to friends, on the eve of the coming Royal Academy exhibition, at a conversazione, in the town hall, Kensington. The habitual visitors of studios will be invited largely, and the works will be shown on the artists' own easels, the places being decided by lot: thus, for once, all works will be "on the line". About sixty easels will be placed, and the pictures will remain till the evening of Saturday for the visitors to see by daylight. This is an excellent idea, and while it has its conveniences for the artists concerned, will tend greatly to help those critics whose business it ordinarily is to drive about laboriously from studio to studio on the eve of sending-in-day, inspecting pictures. Moreover by facilitating this process of inspection artists help themselves to publicity.

Mr. E. ONSLOW FORD is engaged upon a replica, enlarged to life size, of his small bronze statue of Mr. Irving as Hamlet.

The Prince of Wales has given sittings for his portrait to Sir THOMAS A. JONES, P.R.H.A., and likewise to Mr. H. BROOKES. Sir Thomas Jones's picture is intended for the Freemasons' Hall, Dublin.

Prof. LEGROS has completed medals of Carlyle and Stuart Mill, with certain other studies of heads, and is engaged upon a large bas-relief called "La Source", designed for exhibition this year.

Sir Henry Cole has been sitting for his portrait to Mr. WHISTLER.

Mr. J. E. BOEHM, R.A., is completing the Beaconsfield statue for Westminster Abbey, and one of Lord Stratford de Redcliffe for the same building. He has also in hand the effigy of the Duchess of Westminster for Eaton Hall, and the statue of Dean Stanley. This last, unfortunately perhaps, is to be recumbent.

Academies and Institutes.

Mr. WILLIAM FETTES DOUGLAS has been chosen President of the R.S.A. in the place of the late Sir Daniel Macnee. The new President comes of a good old Edinburgh family, and was born in 1822, his father being a banker and his grandfather a goldsmith. On completing his education he entered the Commercial Bank, where he remained until he had given evidence of the possession of powers fitting him for a successful career as an artist. He had pictures hung for two years at the Royal Scottish Academy Exhibition before he adopted art as a profession in his 23rd year. Of outside art training he had almost none, nor did he ever make a copy of any picture. His works consequently have a charming freshness and marked individuality in their treatment, unhampered by any pedantic traditions. In 1851 Mr. Douglas was elected an Associate of the R.S.A., and an Academician three years later. Of recent years he has not painted many important pictures; his principal works were executed some twenty years ago, and are largely owned by collectors in the north of England, to whose galleries they oft-times went direct from the studio, without public exhibition. The mystic rites of magicians and astrologers, the romantic scenes in "Hudibras", and articles of virtu in his own collection have each supplied him with numerous subjects for his canvas. It is worthy of note that Mr. Douglas is one of the few Scottish artists represented in the British School of Painting at the South Kensington Museum. Besides being eminent as a painter, the new president is a recognised authority in archæology; and being a most voracious reader is well informed in the whole range of art topics as well as on subjects of more general interest. Practical recognition of his taste and culture was given by his election, on the death of Mr. James Drummond, R.S.A., in 1877, to the post of Principal Curator of the National Gallery, and his appointment as one of the curators of the National Museum of Scottish Antiquities. Mr. Fettes Douglas is the sixth President of the Royal Scottish Academy.

At a general assembly held at the Royal Academy on the 6th of last month, Mr. JOSEPH EDGAR BOEHM, sculptor, was elected from the Associates to be a Royal Academician.

The following artists have been elected members of the Institute of Painters in Water-colours: Mr. Keeley Halswelle, Mr. Joseph Knight, Mr. J. Macwhirter, A.R.A., Mr. R. Caldecott.

Mr. FAIRBURN and Mr. DAVID LAW have been elected members of the Scottish Society of Water-colour Painters, and the following artists associates:—Archibald Reid, Samuel Reid, Alexander Davidson, Duncan McKellar, Tom M'Ewan, A. S. Boyd, G. Johnstone, Hunt, M. Dow, Dougall, and Burton.

At a meeting of the Royal Scottish Academy held in Edinburgh on the 10th February, Mr. ROBERT GIBB, Associate, was elected an Academician, in the room of the late Mr. William Brodie.

Mr. MACWHIRTER has resigned his associateship in the Royal Scottish Academy.

The School of Architectural Modelling at the Royal Academy of Arts, to which Mr. HUGH STANNUS, A.R.I.B.A., has been appointed Teacher, has for its purpose to give young architects the power of handling the clay in the practical modelling of ornament as applied to architecture. It is believed the idea was due to Sir F. Leighton and the late George E. Street. Mr. Stannus is a practical sculptor as well as architect, and popular with the younger men; and there seems every prospect that this opportunity for wider culture and more thorough equipment will bear fruit and have due result upon English architects and architecture in the future.

The following are amongst the lectures announced this season by the Society for the Fine Arts:—March 9, "The Science of Proportion in Relation to Architecture", by W. Cave Thomas. March 23rd, "On the meaning of Law in Decorative Art", J. W. Bradley. April 27th, "The Cradle of Art", J. Forbes Robertson. May 11th, "The Revised Theory of Light—The Harmony of Colour", W. Cave Thomas. May 25th, "Historical Outlines traced in Early Artistic Symbolism", Dr. Phené. June 8th, "The Present Position of Sculptural Art in this Country", H. P. MacCarthy.

Mr. Sidney Colvin, M.A., has been re-elected Slade Professor at Cambridge for a further period of three years. This is his fourth period.

A movement is in progress at Exeter for extending the Albert Memorial Museum by the establishment of two art galleries, one of which—a commendable idea—is to be devoted to Devonshire artists exclusively. The scheme has already secured high local patronage.

A class for medalists has been established by Professor Legros at the Slade School, University-college.

The trustees of the National Gallery have recently acquired three works of Pietro Longhi, one of a number of Longhis who flourished in the first half of the 18th century. There are, first, a large portrait of the "Chevalier Andrea Tron, procurator of St. Mark's, Venice"; secondly, two small works of uniform size, called respectively "Masked Visitors at a Menagerie," and "Domestic Group." They are hung in the gallery which contains works by Guido, Sassoferrato, and other painters of the decadence.

Mr. Calderon is building, and will shortly add to his school, two new studios. These are intended to provide for the better accommodation of his students, who now number 130; and also for a school for students in decorative design which Mr. Calderon has in mind to set on foot.

Mr. LARKIN G. MEAD, the Vermont sculptor, has been elected to a professorship in the Florentine Academy of Fine Arts.

MANCHESTER SCHOOL OF ART.

The annual meeting of the Manchester School of Art, Mr. W. J. MUCKLEY Head Master, took place on the first of last month, and was a large and influential gathering. Mr. F. W. Grafton, M.P., presided; Mr. John Slagg, M.P., distributed the prizes; and the Royal Commissioners on Technical Education were present.

The Report of the Committee remarked that, for the first time in the history of this the first art school established out of the metropolis, they were in the position of being able to welcome the friends of the institution in its own premises. In recapitulating the steps which

had been taken to raise the necessary funds, the report mentioned that, at the inauguration of the new school in April last by the Earl of Derby, one of the finest collections of art objects ever seen in Manchester was thrown open to the public, and remained open for eight weeks, yet the result was a loss:—

In 1845 an excellent exhibition of works produced in the school was held, which was visited by 26,000 people, by which a loss of £100 was incurred. In 1878 a remarkable exhibition of art treasures was held at the Royal Institution for the benefit of the building fund; this was visited by 30,000 people, but it entailed a loss of £326; the exhibition of April last was visited by about 15,000 people, and entailed a loss as before stated of £180.

So the council had recourse to an Art Union, which had resulted in a profit expected to amount to £3,700, reducing the deficit to about £1,950. The removal from the neighbourhood of Mr. Traice, a valuable member of the council, was mentioned with regret.

The Head Master in his report noted the success of the school at the National Competition,—two silver medals, three bronze medals, six Queen's prizes, and no fewer than forty third or highest grade prizes. Mr. Muckley thinks:—

It is remarkable to find how much importance is still attached to the award of gold and silver medals to art schools by those who ought to understand their significance better, as it is frequently the delusive custom to measure the success of a school by these awards. The award of these medals only indicates the success of a work by the particular student who may have executed it, and does not at all represent or refer to the general work or condition of the school to which the student may belong. There is no limit to which the third or highest grade prizes may be awarded, and these really represent the chief and substantially the best works and the teaching of a school.

A noteworthy section of the Head Master's report is that in which he deprecates such general devotion in Schools of Art to picture painting, and advocates more attention to decorative art. He said:—

The requirements of art to manufacture in every form of application and in every direction are becoming greater and greater; and if those students who possess real art ability were to endeavour to turn it to a more practical account, and within their reach, if they would apply themselves to the production of works suitable for some decorative purpose, I am certain they would succeed in the attempt; their interest and happiness in their daily occupation would be enhanced, their object in life would be more compatible with the wants around them, and the real purpose of the art schools of the kingdom would be more directly carried out. The country is now much overstocked with second and third rate painters, and their number is increasing yearly. These individuals will find it very difficult to earn a livelihood in competition with the best painters of the future. There is daily less demand for inferior work, and as the population becomes more educated in art, productions of this kind will find but few purchasers. This is not the case as regards good ornamentists, for there are, indeed, very few. Even decorative artists of the second order are not numerous.

Mr. Muckley went on to suggest various steps by which the object of bringing the attention of the students to bear upon the local manufactures might be promoted. As to the requisite course of study he said it was not at all necessary for the decorative artist to be skilled or educated as a painter or sculptor proper; in those Eastern countries where the best work had been done in textiles, wood or ivory carving, metal work, or ceramics, a painter had never been produced.

CAMBRIAN ACADEMY OF ART.

The following list gives the names of most of the honorary members, members, and associates:—

HONORARY MEMBERS.
Sir F. Leighton, P.R.A.
J. E. Millais, R.A.
L. Alma Tadema, R.A.
H. Stacy Marks, R.A.

MEMBERS.
Anderson Hague.
George Hayes.
Charles Potter.
J. Johnson.
W. Meredith.
Edwin A. Norbury.
W. L. Banks.
R. Norbury.
A. Ayling.
E. Trevor.
H. Moasham.
John Taylor.
J. P. Davies.
R. G. Somerset.
R. L. Williams (Architect).
W. D. Barker.
W. Rathgens.
W. Artingstall.
H. E. Hime.

A. Brandish Holte.
I. D. Watson.
Bernard Evans.
F. D. Sibley.
G. Wells.
R. Kyrke Penson.
John Douglas (Architect).
W. J. Slater.
George Harrison.
Peter Ghent.
Fred. Taylor.
J. C. Salmon.
C. Saunders.
J. M. Southern.
H. Clarence Whaite.

ASSOCIATES.
J. W. Allen.
W. Bennett.
F. Beswick.
R. Fisher.
C. Grundy.
J. R. G. Grundy.
H. Hilton.
J. J. Watts.
S. Maurice Jones.

Mr. Edwin A. Norbury is the chairman, Mr. Charles Potter the vice-chairman, Mr. Anderson Hague the treasurer, and Mr. W. L. Banks the secretary. The prospectus as now framed states that the objects of the academy will be the advancement of the art of painting in oil, in fresco, and in water colours; of drawing from the antique, and elementary drawing; also the study of sculpture and architecture. Arrangements have been made to hold annual exhibitions during the summer months in the academy's temporary gallery, Mostyn-st., Llandudno. The inaugural exhibition will open on June 20th and close on September 20th of the present year. Llandudno has been selected for this purpose as the art centre of Wales. The question as to whether the academy's permanent gallery and schools are to be eventually erected in Llandudno or in one of the large towns of South Wales—Swansea or Cardiff—remains yet to be settled. Possibly an ultimate decision may be in favour of a permanent building—in connection with which schools may be established, and a winter exhibition held—in one of the two large towns of South Wales, together with a summer exhibition in Llandudno for the benefit of the northern half of the principality. In consequence of limited space in the temporary gallery it is expected that during the first year it will be difficult to admit contributions from artists who are not connected with the academy, though hereafter it is hoped that exhibits from outsiders may be largely received. Artists and others may obtain all necessary information by applying to the hon. secretary, W. L. Banks, Hendrawaelod, near Conway.

Writing to the publishers of "Evangeline", illustrated by designs of Mr. Frank Dicksee, the poet Longfellow says:—"The illustrations by Mr. Dicksee are very beautiful; particularly the face of Evangeline, so characteristic and expressive, pleases and touches me. I beg you to convey to him my thanks and my congratulations on his successful work."

Art Sales.

SOCIETY OF BRITISH ARTISTS.

The following are the works sold at the winter exhibition of the Society of British Artists: the prices are those in the catalogue:—

W. H. Bartlett—"A School of Painting during a Rest of the Model."
Wyke Bayliss—"Interior of Amiens Cathedral"—£45.
P. Bindley—"Autumn"—£7 10s.
Helena Blackburn—"The Home of Woe"—£7 7s.
A. de Bree—"Dutch Interior, with Horses"—£5.
Fredk. Brown—"At the Fountain"—£27 10s.
H. Caffieri—"Getting Firewood"—£45.
H. M. Cauty—"The Home of the Wild Fowl"—£35;
"Minding House"—£12 12s.
T. Y. Carrington—"Early Spring"—£15 15s.
J. W. Chapman—"An Anxious Moment"—£25.
Alfred Cole—"The Castle Hanger, Arundel"—£42.
G. Cole—"Mapledurham Mill"—£105.
Jas. Cole—"Meg's Diversion"—£35.
B. C. Collier—"Waiting for the Boat: Dawn"—£15 15s.
A. B. Collier—"Greystone Bridge, on the Tamar"—£12 12s.
G. R. Cooke—"Trawlers at their Moorings"—£18 18s.
W. S. Cooper—"Summer in Berkshire"—£20.
A. F. Grace—"The Arun River"—£25.
J. E. Grace—"On the River Wey"—£10 10s.
Laura Darcy—"The Schoolboy's Ruthless Spoil"—£5 5s.
Florence Davey—"Wallflowers"—£5 5s.
Jane M. Dealy—"Sunflowers"—£6 6s.
H. De Castro—"A Quiet Pool"—£12.
Will Dodds—"A Sketch near Antwerp"—£6 6s.
Mary Drew—"The Myrtle Wreath"—£15 15s.
Emily Duncan—"Landscape"—£5.
Tom Earl—"Deerhound and Terrier"—£26 5s.
W. Maw Egley—"My Pretty Jane"—£15 15s.
Alice B. Ellis—"Hawthorn"—£5 5s.; "Travellers' Joy"—£5 5s.
Edwin Ellis—"In Squally Weather"—£150; "Mending Nets"—£35; "Setting Crabpots"—£35; "An Old World Corner"—£40.
A. E. Emslie—"Our Baby."
E. Ferris—"A Meadow Stream"—£18 10s.
Miss R. J. Fowler—"Summer Roses"—£7 7s.
H. C. Fox—"La Chute des Feuilles"—£6 6s.; "Towards Evening"—£8 8s.
A. Glandening, junr.—"At the Brook"—£25.
T. F. Goodall—"Reedham Ferry"—£10; "Winter's Morning on the Yare"—£40.
R. J. Gordon—"By the River"—£63; "Oliva"—£25;
"Maggie"—£15 15s.
Wm. Goslin—"Where the Lodden joins the Thames"—£27.
H. E. Grace—"Still Life"—£10 10s.
J. E. Grace—"Sweet Autumn Time"—£63; "In the Gloaming"—£21.
Melicent S. Grose—"Souvenir of Brittany"—£8 8s.;
"Music, Incense, and Flowers"—£7 7s.; "A Watched Pot"—£12 12s.
Chas. A. Hadfield—"Leila"—£6 6s.
Mary Haldane—"A Bend in the Brook"—£6 6s.
T. Halesanders—"Lying off Butler's Wharf"—£17.
G. Hankins—"Near Broadstairs"—£6 6s.
Grace H. Hastie—"Roses"—£7 7s.
Edwin Hayes, R.H.A.—"Thames Barge in Queenborough Creek"—£18 18s.
F. W. Hayes—"Lynn Du, Carnarvonshire"—£31 10s.

- Edith Hayllar*—"Crumbs from a Rich Man's Table"—£13 13s.
J. Hayllar—"The Chatty Letter"—£30.
Jas. Hayllar—"A Sketch"—£6 6s.; "A Skotch"—£6 6s.; "The Winning Colour"—£7 7s.
Mary Hayllar—"The Summer House"—£21.
Arnold Helcké—"The Sea-Birds' Haunt"—£30; "Grey Morning on the Coast"—£30.
W. Hensley—"Bubbles"—£15; "A Pet"—£12; "Boy and Kid"—£42.
L. C. Henley—"The World Forgetting"—£100.
W. Henry—"Grand Canal, Venice"—£52 10s.
J. H. Henshaw—"A Bit of Nature"—£15 15s.
Arthur Hill—"Greek Water Carrier"—£31 10s.
Fred. Hines—"Goring Mill"—£17 10s.
Theodore Hines—"Across the Common."
Rowland Holyoake—"Fresh from the Country"—£15 15s.
W. Holyoake—"Author and Critic"—£125.
W. F. Hulk—"On the Heath"—£10.
W. H. Humphris—"The Halfway Rest"—£8 8s.
L. B. Hurt—"Highland Cattle"—£35.
T. Ireland—"The Decay of Summer"—£14 14s.
G. Jarvis—"Sport"—£10 10s.
M. F. Kempson—"After the Rain, East Tarbert"—£7 7s.
Albert Kingsley—"A Bit at Burnham"—£8 8s.
Haynes King—"Furbishing up the Milkpots"—£30.
Clem. Lambert—"Bohemian Life"—£10 10s.
A. S. Laverty—"A 'Mrs. Falcot' Rose"—£5 5s.
Geo. Lister—"Among the Flowers"—£35.
R. M. Lloyd—"Newlyn Pier and Fishing Boats"—£10.
W. M. Loudan—"Study of a Head"—£10 10s.
Chas. Low—"Cwm Bowydd, Festiniog"—£15 15s.
A. Ludovici—"Maud"—£26 5s.
A. Ludovici, junr.—"A Pochade"—£6 6s.; "The Broken Pitcher"—£36 15s.
J. H. S. Mann—"First Earnings"—£20; "Study of Pinks."
Geo. Marks—"Amid the Lingering Light"—£6 6s.
C. E. Marshall—"Myra"—£20.
Florence Martin—"The Rehearsal"—£30.
Walter Merrett—"Patience", terra cotta bust—£5.
T. G. H. Miles—"Chrysanthemums"—£6.
Sidney Moore—"Laid Up"—£10 10s.
C. S. Mottram—"Rolled the Sea Haze and whelmed the World in Grey"—£8.
T. Moyes—"Evening in Normandy"—£21.
A. H. H. Murray—"Barmouth"—£5 5s.
Mrs. Agnes Nicholl—"As Pensive I thought of my Love"—£12 12s.
Miss C. M. Noble—"In the Gloaming"—£5 5s.; "A Preliminary Hearing"—£5 5s.
J. S. Noble—"Otter Hunting: Gone to Ground"—£220.
A. O'Kelly—"On the Look Out for Fish"—£40.
H. M. Page—"The Angler's Nook"—£25; "Night's Beacon"—£20.
Ellen G. Parker—"Sunday"—£7 7s.; "Shop Door in Brittany"—£8 8s.
Emily Pasmore—"Oft I gather Flowrets gay"—£8.
D. Pasmore—"Gossip in the Village"—£15 15s.; "At the Foot of the Stair"—£35.
A. F. Patten—"The First Born"—£40.
Eugene Pavy—"Rehearsing"—£40.
Ph. Pavy—"Kurd Peasants"—£40; "Courtyard in Cairo"—£25.
Corn. Pearson—"Donne Castle"—£15.
F. Da P. Player—"Blowing Hard, on the Yorkshire Coast"—£12; "Old Rye Harbour"—£10.
F. H. Potter—"Reflection"—£31 10s.
Thos. Pyne—"Venice"—£6 6s.; "A Backwater near Marlow"—£7 7s.
Flora M. Reid—"Spring"; "Hove to"; "Where the Burnie runs wimplin"—£21.
Lizzie Reid—"Interested"—£8 8s.
Thos. Roberts—"Fisher Girls out for a Frolic"—£18.
H. R. Robertson—"Return of the Pilchard Boats"—£31 10s.
C. Rowbotham—"Market, Lago Maggiore"—£18 18s.
W. Dendy Sadler—"The Grant."
Julia I. Sanderson—"In the Study"—£6 6s.; "A Highland Fireside"—£5 5s.
Lily Schell—"A Victim of War"—£12 12s.
Carlton A. Smith—"A Knitting Lesson"—£50.
Chos. Smith—"On the Conway, after Rain"—£20.
J. E. Soden—"Tales of Longshots"—£18 18s.
B. W. Spiers—"Curiosities of Literature"—£12 12s.; "Bric-a-Brac"—£7 7s.
Sidney Starr—"Still Life"—£5 5s.
H. R. Steer—"Settling an Important Question"—£15.
O. J. Sterndale—"Evening on the Tweed"—£5 5s.
A. W. Strutt—"The Drover's Friends"—£12 12s.; "Our Watch Dog"—£10 10s.
W. C. Symons—"Miss Winifred Bentley."
E. R. Taylor—"Memories: an old Portfolio"—£90.
Leslie Thomson—"Gorse in Blossom"—£15 15s.
Minnie Townley—"Hollyhocks"—£10 10s.
H. Vincent—"Musical Genius"—£15 15s.
G. S. Walters—"On the Mersey, Liverpool"—£10; "Hay boats in a Calm"—£12; "A Sunny Evening, Holland"—£20.
Arthur Wardle—"Under Waterloo Bridge"—£11 11s.
C. J. Watson—"Evening"—£8 8s.
Mrs. Watson—"Nasturtiums"—£7.
Linnie Watt—"Broadstairs"—£12 12s.
O. Webb—"Head of a Jersey Cow"—£5; "Head of a Bull dog"—£5.
H. J. Welch—"A Cornish Sea"—£40.
E. W. West—"The Gentle and the Gentler Craft"—£6 6s.; "The Bats' Own Hour"—£6 6s.
Florence White—"Old Cottages, Midhurst"—£5 5s.; "Chrysanthemums"—£5 5s.
Jno. White—"The Dart"—£75; "Crumbs"—£21; "The Well"—£35.
Elizabeth Whitehead—"Chrysanthemums"—£6.
B. Whitmore—"Old Lizard Head"—£10 10s.
A. W. Williams—"A Thunder Cloud"—£14 14s.
A. J. Woolmer—"My Pretty Page"—£31 10s.
W. L. Wyllie—"Corrie's Coal Derrick"—£30; "Ebb Tide, Long Reach"—£20.
V. P. Ylesias—"Granton, near Edinburgh"—£15 15s.

The first sale of any importance of this season was held on the 16th and two following days of last month, when Messrs. Christie dispersed the remaining portion of the collection of paintings and water-colour drawings made by the late John Henderson. The first two days' sales realised the sum of £5,042 14s. 6d. The sales on the third day included pictures by the old masters, when the highest sum was bid for "The Grand Canal, Venice, with the Dogana and church of S. Maria della Salute" by F. Guardi, which was disposed of for £404 5s. There were 404 lots in all, and the total sum bid during the three days was £10,778 19s. 6d. The following are the more important lots:—

WATER-COLOUR DRAWINGS.

- Mrs. Angell*—"Chrysanthemums in a Glass Jug"—£21;
 "Chrysanthemums in a Tumbler"—£21.
R. P. Bonington—"View in a French Town"—£12 12s.;
 "The Tuileries"—£15 15s.
G. Cattermole—"The Alarm"—£110 5s.; "Columbus at the Convent of Rabida"—£84.
D. Cox—"A Woody Landscape, with castle"—£89 5s.;
 "Tending the Herd"—£131 5s.

P. DeWint—"Caernarvon Castle"—£38 17s.; "A Rocky Landscape"—£21.

H. Edridge, A.R.A.—"Place de la Puelle, Rouen" (1819)—£68; "Bishop Hall"—£1 1s.

B. Foster—"A Forest Scene, with rabbit"—£64 1s.; "On the River Mole"—£45 3s.

Sir J. Gilbert, R.A.—"The Return of the Victor"—£115 10s.

Girkin—"A Harbour Scene"—£21.

T. Hearn—"View of Durham"—£34 13s.

J. Holland—"The Dogana and Church of S. Maria della Salute, Venice: moonlight"—£40 19s.

W. Hunt—"Black Grapes, Pomegranate, and Chestnuts"—£210; "A Hedgebank, with primroses and violets"—£115 10s.

Sir E. Landseer, R.A.—"Cattle Drinking at a Fountain in Geneva"—£12 12s.

S. Prout—"Durham"—£110 5s.; "A Coast Scene, with old hulks"—£71 8s.; "A Canal Scene, with barge and figures"—£49 7s.; "The Gothic Entrance to a Cathedral"—£94 10s.

C. Stanfield, R.A.—"The Return"—£115 10s.

F. Tayler—"Gleaners Returning"—£31 10s.

PICTURES.

R. P. Bonington—"A French River Scene: with figures and ducks"—£55 13s.

W. Daniell, R.A.—"An Indian Coast Scene, with boats and figures"—£5 5s.

W. Muller—"Prayer in the Desert" (a sketch for the large picture)—£110 5s.; "A View at Tivoli, with peasants and goats"—£263 10s.

A. Parini—"Figure with a Horse, at the Door of a Moorish House"—£126.

J. B. Payne—"A Pair of Rocky Coast Scenes: circles"—£65 2s.

Sir J. Reynolds—"Portrait of Mrs. Abington in a Red Dress"—£10 10s.

At a sale of engravings on the 10th February the principal prices realised were the following:—

"The Four Seasons," published by Carrington Bowles—£5 5s.

"Muscipula," after Reynolds, P.B.L.—12s.

Holbein and his Wife, by *Bartolozzi*, a pair—12s.

Portrait of Charles Edward Stuart, by *Dauville*, P.B.L.—£2 17s. 6d.

Pair of oval prints by *Bartolozzi*, after *Angelica Kauffman*—£1 14s.

Four allegorical subjects by *Bartolozzi*—£4.

Full length portrait of *Garrick*, by *McArdell*, after *Gainsborough*—£1 1s.

Portrait of a lady with hat and fan, by *Frye*—£4 2s. 6d.

Portrait of a man in a turban, holding up his right hand; and portrait of a man in turban leaning on a book, a pair, by *Frye*—£6 10s.

The children of *Charles I.*, after *Van Dyck*, mezzotint; and the Duke of Buckingham and his brother, by *McArdell*—£6.

Dr. Johnson, after *Sir J. Reynolds*, by *Doughty*—£2 2s.

Lady Isabella Molineux, after *Sir J. Reynolds*, by *J. Watson*, etc. (3)—£26.

Lady Hamilton as *St. Cecilia*, after *Sir J. Reynolds*, by *W. Dickinson*, proof—£25 14s. 6d. (Graves.)

The *Baring Family*, after *Sir T. Lawrence*, by *W. Ward*, two proofs; and *Lord Ashburton*, after *Sir J. Reynolds*—£10.

"*Mr. Packe's pony*," after *Landseer*, by *T. Landseer*, P.B.L.—£1 5s.; The Queen and Children, by *S. Cousins*, engraver's proof—10s. 6d.; Little Red Riding Hood, by *J. H. Robinson*, P.B.L.—£7 10s.

Cartoons of *Raffaello*, by *Holloway*, 11 proofs and etchings in portfolio—£9 9s.

"The Infant *Samuel*," after *J. Sant*, by *S. Cousins*, A.P.—£3 8s.

"The Little Gardeners," after *Magnus*, by *Mandel*, A.P.—£18 18s.

"Highland Whiskey Still," after *Sir E. Landseer*, by *R. Graves*, P.B.L.—£4 10s.; "Peace and War," by *T. L. Atkinson*, A.P.—£22; "The Sanctuary," by *C. G. Lewis*, P.B.L.—£18 18s.; "The Challenge," by *J. Burnet*, P.B.L.—£26 15s.; "The Stag at Bay," by *T. Landseer*, A.P.—£69 6s.; "Not Caught Yet," by *T. Landseer*, A.P.—£22 11s. 6d.

"The Descent from the Cross," by *Rembrandt*—£1 6s.

At the sale on the 7th February, at Plymouth, of water-colours, &c., belonging to the late Mr. WILLIAM EASTLAKE (who was our honorary correspondent in that town), the following prices were realized:—

Mrs. Coleman Angell—"A Dish of Raspberries"—£79 16s.; "Tropical Birds"—£40 19s.; "High and Low Life" (flowers)—£44 2s.; "Basket of Pansies"—£21; "Still Life: Blue Titmouse"—£22 11s. 6d.; "Mushrooms," £23 11s. 6d.

Samuel Cook, senr.—"Early Morning at the Lizard," favourably described by *Ruskin* in his "Academy Notes"—£143 17s.; Study for the same—£23 2s.; "Evening at the Lizard," a study—£23 2s.; "Early Morning from Devil's Point"—£42; "Anstis Cove"—£44 2s.; "Polperro"—£63; "Breezy Day, Trebarwith,"—£80 17s.; "Breezy Day," sepia—£15 15s.; "Mill by Moonlight," sepia—£5 5s.; "Wreck on the North Coast of Cornwall," grey and sepia drawing—£19 8s. 6d.

David Cox, junr.—"Pont-y-Pant"—£15 15s.; "Near Bettws-y-Coed"—£11 0s. 6d.

B. W. Leader—"Welsh Mountain Scenery," oil—£45.

Philip Mitchell—"Revelstoke"—£22 1s.; "Penlee Point"—£11 11s.

Fred. Tayler—"The Boar Hunt"—£46 4s.

J. W. Whittaker—"Welsh Mountain Farm"—£19 19s.; "Early Snow"—£25 4s.

E. M. Wimperis—"Surrey Common"—£19 8s. 6d.; "Surrey Common with Sheep"—£17 17s.

The Duke of Hamilton has determined to sell the noble collection of pictures, statues, and splendid decorative furniture of Hamilton Palace, and the sale will be one of the events at Christie's this season.

A PAIR OF SÈVRES VASES IN COURT.

A lawsuit of considerable importance to dealers and collectors of old china occupied Justice Denman and a special jury for three days last month; and as only very partial and inaccurate accounts have appeared in the daily papers, readers of the *Artist* will probably find some interest in perusing a more detailed description of the circumstances and evidence of a case that for some weeks past has been much discussed by all those who follow the market prices of rare and valuable porcelain.

The plaintiffs were the well known firm of Wertheimer of Bond-street, who sought to recover from Mr. Goode, of South Audley-street, the sum of £1,100 for a pair of *Rose du Barri seaux*, and a smaller piece of similar kind, green ground. It transpired in evidence that in 1880 Mr. Chaffers was consulted about the arrangement of Lord Hastings's collection, and these two specimens were selected as unworthy; and upon Mr. Chaffers' advice accordingly sent to Sotheby's auction rooms for unreserved sale. They were bought, December 3rd,

1880, by Mr. Wareham for £425; and as he considered he had secured a "grand prix," he immediately wrote and offered them to Berdolet of Paris for £800. The next day Mr. Wertheimer called on him, and an arrangement was entered into by which the cost was to be taken as £500, and Wertheimer was to sell them on joint account, the profit over and above £500 to be divided equally. The vases were therefore sent to Bond-street, and a cheque was given to Mr. Wareham for £250. Within a few hours Mr. Goode, who has been forming a private collection of old Sèvres, called to see them, and was asked £1000 for the pair. The small green seau, which was priced at £160, was also considered, and after some conversation Mr. Goode's offer of £1100 for the three pieces was accepted, the invoice being made out for £950 and £150. Subsequently Mr. Goode told Mr. Wareham he had bought the Rose du Barri vases for £1000, and as that gentleman had only been promised the share of profit based on £950, he considered himself aggrieved, and some litigation between himself and Wertheimer followed, which was settled by Mr. Wareham owning he had been misled by Mr. Goode's statement and apologizing to Mr. Wertheimer, not however before, by his avowal to Mr. Goode of all the circumstances of the case, he had probably tended to make Mr. Goode less pleased with his bargain. However the latter appeared sufficiently satisfied to continue dealing with Wertheimer for some time, and made purchases of considerable amount; but on May 13 he wrote saying that as Mr. Wertheimer had deceived him by stating the cost of the Rose du Barri vases to be £800, whereas they had only cost £500, he must decline the bargain. The vases were of course refused, and litigation began. Subsequently Mr. Goode was informed by Mr. Campbell, the proprietor of Minton's, that the painting on the vases was not in his opinion genuine; and this statement of defence was therefore added to that of fraud respecting the price.

Both sides were ably represented by counsel, Sir H. Giffard, Q.C., Mr. Russell, Q.C., and Mr. Kingsford appearing for the plaintiff; and Mr. Finlay, Q.C., Mr. Day, Q.C., and Mr. Longstaffe for the defendant. The witnesses for the plaintiff were several of the best known dealers, who declared the vases to be perfectly genuine, and worth the price charged; the witnesses for the defence were the chief china manufacturers, such as Mr. Campbell (Minton's), Mr. Binns (Worcester), and others, with their managers and artists, who all declared their opinions as against the genuineness of some parts of the paintings, which consisted of four panels of hunting scenes in the usual gilt frames and Rose du Barri ground. Mr. Chaffers considerably damaged his case by declaring the whole things to be spurious, an opinion which was unshared by any other witness, and he was very severely handled by Sir Hardinge in his address to the jury. The evidence of Mr. Campbell was of considerable interest: he described the different processes from the formation of the clay vessel, its baking, gilding, painting, &c., and showed by his evidence the extremely careful, rather hypercritical examination he had made. The judge summed up very ably in two hours, and after the jury had retired some twenty minutes they reentered the court with a verdict for the plaintiff for the full amount.

Quite apart from the question of fraud or misrepresentation as to the cost, which was most clearly explained by Justice Denman to the Jury, and which is a question

for such a tribunal to decide, there is something very droll in the handing about in a law court of two flower-pots for three consecutive days, witness after witness picking some fresh hole in their characters, and the issue having to be decided ultimately by twelve men who have probably never handled half a dozen specimens of old Sèvres in their lives, and yet having to determine whether they are genuine or spurious, in face of about as directly conflicting evidence as could be tendered. "A dealer's opinion is comparatively worthless" quoth Mr. Finlay; "he simply buys with a view to profit." In the case of a picture, a committee of eminent artists would pronounce a better judgment than a committee of picture dealers; a veterinary is a better judge of the soundness of a horse than a dealer"; therefore the opinions of the manufacturers were urged on the jury-men. "But" said Sir Hardinge Giffard, "if you wanted to form a collection of art, to whom would you go but to the most eminent and best known art dealers? And the manufacturers had been obliged to admit their slight acquaintance with the genuine old Sèvres and had assumed the processes to be the same as now employed". On the one side, Wertheimers were represented to be eager for profits and not very particular in the means to obtain it; on the other side, Mr. Goode, it was urged, jealous of their high reputations, had deliberately tried to injure the plaintiffs. However, on the whole the verdict is perhaps satisfactory, since fraud was certainly not proved, and the vases, although faulty, were most conclusively shown to be old Sèvres, of fair quality. The price, for a pair of flowerpots eight inches high with the handles broken off, the edges chipped, and the feet ground off, must always seem high, even to a man who understands the subject, and to an outsider simply enormous, but surely when fraud is alleged and sufficient proof is not rendered, any doubt should be given in favour of the accused, and it is probably this view which the jury took of the case.

Local Art Notes.

BIRMINGHAM.—(*From our Correspondent*).—During the past month our School of Art has been very prominently before the public. The noble gifts we have lately received for the erection of a new school were conditional. The principal conditions being (1) that the new building should belong to the town; (2) that the management of the new school should be undertaken by the town council, and that the council should provide out of the rates, or otherwise, a permanent income of sufficient amount to maintain it in full efficiency. Meetings of the council and of the school committee have been held, and the conditions accepted on both sides. Mr. J. H. Chamberlain has been chosen as the architect of the new building, and on its completion the management of the school will be transferred to the town council, but eight members of the present committee are to be upon the new committee. These changes are not owing to any weakness in the present management, for the school was never in a more flourishing condition than it is now. The number of students is 1,300. The works sent up to South Kensington last year numbered 11,140. The change is expected to ensure the permanence of a high state of efficiency.

On the 8th and 9th of Feb., the annual conversazione

was held in the Town Hall. Invitations issued by the committee were accepted by members of the town council and governing bodies of the principal institutions of the town, and by a large number of subscribers to the school. As usual, a large number of objects relating to art were exhibited, prominent amongst them being a fine collection of Indian productions from S. Kensington Museum. These were shown in six large cases and were greatly admired by the visitors. Messrs. F. & C. Osler exhibited an interesting collection of glass, and also the process of engraving on glass. Mr. Barfield, of Leicester, exhibited the process of wood carving. Close by, the process of seal-stone engraving was shown, and also a collection of wax impressions of seals, lent by Mr. J. B. Hardman. The furnishing and decoration of the Hall was most efficiently carried out by Messrs. Marris & Norton, who exhibited a large and varied assortment of art furniture and needlework. The floral decorations were admirably done by Mr. Hans Niemand. Dancing commenced at 9 o'clock.

On the afternoon of the 10th the annual meeting was held, Mr. H. Herkomer, A.R.A., president, in the chair. Mr. Alfred Waterhouse was elected president for the ensuing year. In the evening a great meeting was held in the Town Hall, when Mr. Herkomer distributed prizes to the successful students, and afterwards delivered the presidential address, to a large and appreciative audience.

On the same day an exhibition of the students' works was opened at the rooms of the Royal Society of Artists. I think it will be generally acknowledged that this is the best exhibition they have ever had. One cannot walk through the rooms without being struck by the evidences of industry and care on the part of the students generally, and in particular cases with the marked ability shown in the execution of the studies. The place of honour is deservedly occupied by a well drawn, and broad and brilliantly painted study in oil of the nude figure, by W. A. Breakspeare, which obtained for him a gold medal in the national competition. In groups of still-life, the first place must be assigned to a very clever study in water-colour, of cauliflowers and Breton jars, by W. Langley. In studies of heads from life, the works of E. Docker command attention; in colour and execution they are most promising. J. Finnemore shows remarkably clever studies in chalk and in charcoal of heads from life, and from the nude figure. There is much excellent work in this department by many other students. Space will not permit me to speak of the large amount of good work in the examples of modelling, in drawings from nature of plants and foliage, studies of drapery, outline and shaded drawings from the antique, designs for metal work, decorative panels, studies of historic ornament, mechanical drawings, perspective &c. Altogether it is a very satisfactory and promising display.

EDINBURGH.—(*From our Correspondent.*)—The fifty-sixth annual exhibition of the R.S.A., was opened on 18th Feb. Out of respect to the memory of the late Sir Daniel Macnee, the customary dinner on the eve of the opening was this year dispensed with. There are 1045 works on view, being two less than last year, and about one third of the number sent in. Although not marked by many pictures of pronounced importance the present exhibition is held to compare favourably with the average of its predecessors. This year as last,

some of the best work on the walls is contributed by Associates of the Academy. Any critical notice of individual pictures I must defer till next month.

NOTTINGHAM.—(*From our Correspondent.*)—The members of the Arts Society and friends recently spent a very pleasurable evening in listening to Mr. Henry Blackburn's lecture on "Artists and Arabs," which was illustrated by numerous coloured enlargements of sketches made by the lecturer in Algiers and the vicinity. Additional interest was imparted to the discourse by the display of one or two articles of Algerian apparel, much amusement being caused by Mr. Blackburn's appearance in the attire of a Moorish lady.

This lecture was speedily followed by another entitled "Creation and Criticism in Art and Poetry," by Professor John Marshall, principal of the Yorkshire College, Leeds. Both discourses were listened to by large audiences and appeared to meet with high appreciation.

The Social Science Congress will this year hold its meetings in our midst. Mr. Hastings, M.P., President of the Council of the Association, who has made a preliminary visit, intimates that the New University College will admirably meet all the requirements of the Congress, except the opening meeting and the inaugural address of the president. Referring to the art section, Mr. Hastings said of course the questions which they took up in that section related to the life and well-being and the æsthetic cultivation of the people. Although this was new it attracted a good deal of interest, and the papers and discussions were followed with a great deal of deliberation. They had had more than one celebrated artist in the chair in that section, and he hoped they would see many more amongst them, for he believed that compared with others there was no subject of social interest which more deserved support.

Prior to the opening of the spring exhibition of local works at the Castle Museum I understand that an exhibition of the works of Scottish artists will be held. For some time past the principal gallery and upper rooms have been in the hands of painters and decorators; therefore artists across the border may rely upon a clean and appropriate casket for the reception of their gems. The large room of the Albert Hall here has lately been transformed for the time into a gipsy encampment. The old bazaar and fancy fair being now almost obsolete, the scene painter and property man are rapidly coming to the fore in connection with these benevolent enterprises. We have had a "Chinese city," "an English strete in ye olden time," a "mediæval village," and now the cheap Jack cart, the village well, the fish pond, &c., alternate with "gypsy" tents and other Bohemian accessories in charming confusion. W. GIBBONS.

Photographic Notes.

PHOTOGRAPHIC CLOUD EFFECTS in immense variety, 10s. 6d. to 30s. doz.
CATTLE AND SHEEP STUDIES from nature, 9s. doz. Parcels sent to select from.
POSTHUMOUS and OTHER PORTRAITS enlarged life size for tracing or guides.
PICTURES COPIED. DRY PLATES supplied of highest quality.
MR. WYLES proposes to TEACH PHOTOGRAPHY; as also the manufacture of Dry Plates. BENJ. WYLES & Co., Southport.

Once more as genial spring days return there is a general preparation for the coming campaign: and time

should be taken by the forelock; for overhauling cameras, stands, and apparatus generally can't well be done all at once when they're wanted to be used. It should be remembered that some of the best opportunities for instantaneous effects occur in the early spring months, when the actinic power of the light is at its best before it gets weakened by the glare and heat of summer.

The lessons of numerous photographic exhibitions about the country go to show a decided tendency to multiplying bits of a semi-instantaneous kind, but the making of real artistic pictures in photography on anything like a large scale does not seem to be materially advanced.

A camera in which dark slides are dispensed with, and dry gelatine films without glass are worked, is announced. The advantage claimed is dispensing with the weight of the glass, no inconsiderable item in carrying a quantity of plates, but there is the disadvantage that the films are necessarily more difficult in manipulation.

In France an exhibition is announced of portable cameras for exposing films.

A photographic exhibition held in Dundee lately proved a great success. The multiplication of local photographic societies, and exhibitions on a scale great or small inaugurated by them, is a remarkable feature of the past year. Almost every town of size is getting its society: doubtless these will give an increased interest to the practice of the art, and do something for its further development.

Apparatus of a portable kind for use en route is claiming much attention. The formidable equipments for twelve or fifteen inch pictures requires the user to be an enthusiastic photographer whether professional or not, and involve no little expenditure of time, strength, and money. But the apparatus of four or five inches give results which are satisfactory, they are comparatively inexpensive and easy to manage; carried in a satchel over the shoulders, and the stand in the hand or strapped with an easel, they do not add very much to the sketcher's burden.

A still further development in the direction of facility is now made by a very inexpensive instrument which I named last month. It consists of a double camera of tiny dimensions, and a receptacle for a supply of sensitive plates. One of the camera's chambers is for the plate, the other is intended as a "finder." To use it a plate is slipped into position and held by a spring catch, when the object is seen in the "finder", a touch releases a revolving shutter, and an instantaneous exposure results. Of course the small picture can be amplified to framing dimensions if so desired. It seems probable that this will meet the felt want of a mode of securing fleeting outdoor effects, the passing group of figures, or the naturally posed cattle, which last the appearance of a formidable camera and tripod too often frightens into rigidity, even if it could be got ready in time. With this little instrument in the pocket, the owner should be able to "bag" anything that comes in his way, as well as make a permanent record of his own paintings before sending them out.

PHOTO SENEX.

The exhibition of photographic apparatus recently opened at the rooms of the Society of Arts, Adelphi, has for its object the exposition of the progress of photography from its commencement to the present day. Photo-etching, as exemplified in Messrs. Dawson's process,

especially "A Rainy Day", is one noteworthy feature. Instantaneous photography, as a matter of course, monopolizes some space. Mr. Bolas's detective camera, to a casual observer, is in appearance a somewhat clumsy pair of field glasses. The operator secures his negative while looking at the subject through them. Here is also a "pistol" with the ordinary "butt" and "sight" but which instead of working destruction takes an instantaneous picture. A clumsy panoramic camera is one of the exhibits, but will not compare with the modern pantascope, of which, by the by, there is not a single specimen. Of commercial and practical rapid shutters, Mr. Jackson's seem to be the best when nicety of exposure is not the object so much as freedom and simplicity of action. Mr. Sugg exhibits an immense argand burner for night photography: while Mr. Brooks has several creditable negatives of the interior of dark cellars lit by paraffine lamps. Professor Stebbing's sensitive films must become ere long universal, as they do away with the necessity of glass plates: and as enough to take a hundred negatives would not weigh appreciably more than one. The artist provided with these and the Scioptic Company's little apparatus, may render himself invaluable aid in the matter of foreground detail, rustic figures &c., while out sketching, and with their simple but admirable little lamp at night develop his plates without trouble. That little known branch of photography which from an ordinary negative produces a bas-relievo in any plastic substance or metal must not be left unnamed, and Mr. Guillebaud is certainly succeeding in this direction.

ANCILLARY PHOTOGRAPHY.

An important law suit by a painter against a critic has just been decided in Brussels. Jan Van Beers, the Flemish painter, brought an action against a writer for asserting in an article upon the Brussels Salon of 1881 that two of the plaintiff's works, entitled "Lily" and "La Sirène", had been produced with the aid of photography. The tribunal, in the course of an exhaustive judgment, lays it down that painters by exhibiting their works invite criticism; that the opinion given by the writer was a sincere one, although expressed in rather strong terms; and that, opinion being divided as to whether it is or is not legitimate to employ photography in painting, the allegation in no way affected the honour of the painter. M. Van Beers was accordingly condemned to pay the costs. Writing on this case in the "Photographic News", Mr. Walter B. Woodbury says:—

That painters do make great use of photography, although they are loth to own it, is an acknowledged fact. There is a new class of shop lately sprung up in Paris, whose speciality consists in studies of all kinds—trees, rocks, stones, bits of foreground, cattle, sheep, figures in costume and out of it, whose customers, I am told by the proprietors, are mainly artists. How is it that they seem to be ashamed to acknowledge the great assistance they derive from our art? A Belgian writer on the subject, speaking of the use photography might be to artists, says: "An artist who finds it superfluous or beneath his dignity to use the resources that science has placed at his disposition, gives us the effect of an individual who prefers to go to Paris en panache, as was the custom thirty years ago, instead of using the railway. He would be mocked at, and with reason." Up to within the last year or two artistic photography was almost restricted to still life; but since the introduction of gelatine plates and instantaneous shutters,

facilities are given for securing the most artistic and natural studies of figures. Note some of the instantaneous studies in our last exhibition. What artist could rival some of the quaint market groups of Whaite, or the marine studies of various other photographic artist?

Obituary.

The death is announced, at the age of 84, of Mr. FRANCIS RUDDLE, who was associated with the revival of Gothic architecture, and was connected with Sir Gilbert Scott and others in the restoration of several ecclesiastical edifices. He superintended the restoration of her Majesty's private chapel at Windsor.

FRANCESCO HUYEZ, painter, president of the Brera Academy at Milan, expired on the 11th February, a few hours after having completed his 91st year. In his youth he was an intimate friend of Canova, and gained the first prize at the academy competition in 1811 with a masterly painting of the great sculptor's Laocoon group. From the date of this, his first success, to that of his death he painted over two hundred and fifty historical pictures, several of which became the property of the Italian nation, while others adorn the royal collections at Turin, Florence, and Rome. Last autumn he was still busily at work on a large canvas in his magnificent studio, situate in the Brera Palace; but his strength failed him early in the winter, and he fell into a semi-lethargic state, all efforts to rally him from which proved fruitless.

Mr. J. J. MCCARTHY, whose death has recently been announced, held a prominent position amongst Irish architects, and may almost be said to have had a monopoly of the business of designing Roman Catholic churches. It had been the practice to adopt an Italian style for the churches; but Mr. McCarthy was able to induce his patrons to adopt pointed styles.

The death is announced of the Dutch painter BAKKER-KORFF, at Leyden, on January 28, at the age of 58. His small interiors, depicting scenes of domestic life, had gained for him the name of "the Dutch Meissonier".

EDOUARD DE BIEFFE, whose "Compromis des Nobles" is in the Brussels Museum, is dead. His age was 74. Other of his important works are "Masaniello", "Eucharis et Télémaque", a "Scourging of Christ", and "Presentation of Reubens to Charles V."

MADAME CELESTE the actress died in Paris on the 15th Feb. last in her 70th year. The part of the Indian girl Miami in the old Adelphi drama of "The Green Bushes" is most closely associated with her name, on account of her wonderful pantomimic action.

On the 12th Feb., at Capri, Italy, Maria Salvia, aged 28, wife of Walter Maclaren, artist.

Miscellaneous.

The Prince and Princess of Wales went last month to see the Carl Rosa company perform Wagner's opera "The Flying Dutchman". They also went to the Lyceum to see "The Two Roses". The Princess Beatrice went on the 16th to see "Patience" at the Savoy.

Prof. Huxley will preside at the annual dinner of the Artists' General Benevolent Institution at Willis's Rooms on the 13th of May.

Mr. Thos. Chatfield Clarke, F.R.I.B.A., has received a "call" from the Liberal Association of Poole to be a candidate for Parliament at the next election.

The Ruskin Society of London held a conversazione on the 9th of last month at the Working Men's College, in Great Ormond-street. Two fine examples of Turner's earlier period and other works were lent by Mr. Marcus Huish, of the Fine Art Society; paintings and drawings were also contributed by Miss Jay, Mr. J. W. B. Knight, Mr. A. Mackmurdo and others.

Mr. J. C. Robinson, Her Majesty's Surveyor of Pictures, who recently examined the pictures belonging to the Corporation of Glasgow, consisting chiefly of works bequeathed by the late Mr. M'Lellan and the late Mr. Graham Gilbert, has forwarded a report to the Lord Provost, in which he says, "Glasgow has been specially fortunate in having been the recipient of two bequests of collections of ancient pictures, a considerable portion of which are really valuable and authentic works of great masters. These may be estimated to number from 100 to 120, and I apprehend that the aggregate constitutes the most interesting and valuable provincial public collection in the kingdom". Mr. Robinson goes on to say that among the M'Lellan series he believes he has discovered an unrecorded work of Antonello da Messina. The work is a small, highly finished oil picture on panel representing the Adoration of the Magi, hitherto catalogued by an unknown master of the early Flemish school.

The apostle of the too-too is quite capable of looking after number one.—*Funny Folks.*

THE ROBBERY OF "THE MONARCH OF THE MEADOWS."

At the Marylebone Police-court, last month, David Atkins, aged 45, a dealer in second-hand books, living at 124, Bayham-street, Camden-town, was charged on remand with being concerned in stealing, on the 14th September, 1881, from No. 108, Lancaster-gate, Hyde-park, a picture "The Monarch of the Meadows", value £2,500, the property of Mr. J. D. Allcroft; and James Harris, aged 38, a house painter, was brought up from Wandsworth Prison (where he was confined for horse stealing), charged with being concerned with Atkins in stealing the picture, and with setting fire to the house. The painting was produced, and it appeared to have been very clumsily cut out of the frame, the incisions in some places being six or seven inches from the edge. Its height was nine feet, and width seven feet. Mr. John Derby Allcroft said he paid £2,500 for the picture. After its loss he received a letter offering to return it for £500, the reply to be by advertisement in the *Daily Telegraph*. Other letters followed, and these a fellow workman with Harris swore were in the handwriting of that prisoner, who was employed in the repairs to Mr. Allcroft's house. Other drafts of letters were sworn to as in the handwriting of the prisoner Atkins. In response to one of the letters an advertisement was inserted by Mr. Allcroft in the *Telegraph*, as a consequence of which Atkins called at the office of Mr. Allcroft's solicitor, and disclosed the facts about the robbery, hoping apparently to get off himself. Atkins was subsequently taken into custody, with the picture on his back, apparently by arrangement with the police, but both he and Harris were committed for trial. The statement made by the prisoner Atkins had its amusing points. He said:—

On Sunday week, before the 14th September, Jas. Harris said to me "Have you ever heard of Sidney Cooper?" I said, "Not that I am aware of. What is he?" and he said, "A painter. He generally paints cattle pieces". He

said, "The man where I am at work has one painted by him, which they say is the largest he has ever painted. They say it is worth 32,000 guineas, but the bloke only gave 30,000 guineas". On the following Sunday he spoke again to me about it. He said, "Don't you think the painting could be got rid of, because I could get it very easy now, as the bloke's away"? I said, "I shouldn't think so, as you wouldn't get near the money for it". He said, "Surely it would fetch £500"? I said, "Perhaps it might do so, but you could only sell it to a picture dealer, and they would be sure to know the picture when they see it". And he said, "The only way to do that would be to set the frame a-going (he meant "to set it alight"), and then, of course, they would think it was burnt, and that would stop all noise about it".

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The Artist

AND

Journal of Home Culture.

1 MARCH, 1882.

FROM MONTH TO MONTH.



WHAT dress should assert itself as a legitimate branch of art is much to be desired: it may be added that it is taking steps towards that position.

The subject of its reform is gradually attracting serious attention, and while sanitary considerations are very properly put in the foreground as motives for improving the costume of the day, the artistic side of the question is not ignored. The lecture by Mr. TREVES which we report in our present number, though mainly occupied with the hygienic aspects of dress, which it is not our special province to consider, contained some telling observations—which it is within our scope to give—upon modern costume as judged from the standpoint of art. Fashionable attire will no more bear being judged from one than from the other point of view. Attacks from the sanitary side ought to have most effect; but it is probable—such is woman—that if reformers can convince ladies that their dress is not beautiful, more impression will be made than by demonstrating that it tends to shorten their lives. Something, we think, has been done towards establishing such a conviction by Mr. Treves.

It may be a long time before anything definite and good is done in the way of reforming the dress of men; but the movement may be said to be already in the air, and a well set example in an influential quarter

would probably bring about something in this direction. Some remarks in our "Dress" column suggest what the first steps might be. But the very greatest caution would be necessary, to prevent such a movement taking the shape of a craze, a mere fashion, or an eccentricity. For this purpose the important thing is to base any novelty for men upon utility. With women a pretty folly may succeed; but with men no innovation will stand a chance of permanence which does not embody convenience. It seems probable that, in the art of costume as in other arts, a study of utility will be found not only not repugnant to good taste, but conducive to beauty. The possibility of a reform of men's apparel seems therefore apparent.

The head master of the Manchester School of Art has, for more than one reason perhaps, a right to advise those charged with a share in the direction of these institutions. In an annual report of unusual interest, from which we give extracts in our section for "Academies and Institutes", MR. MUCKLEY dwells upon the value of third grade prizes over medals, as an index to the real condition of a school; and he deprecates, at some length, and with considerable force, the too general tendency in Schools of Art to attempt picture painting, instead of giving attention to decorative designing, especially such as may be made available in local manufactures. Their normal function, he thinks, at any rate in places like Manchester, should be to produce first rate ornamentists, who would flourish, rather than second rate painters, who might not improbably starve.

No one will be surprised, probably, at any new development of the many-sided artist HUBERT HERKOMER. Versatility and energy seldom go further than in him. His most recently announced enthusiasm is for teaching young painters in his village home at Bushey. The scheme—which is unfolded in some detail—looks practical enough, except in one particular. The unpractical feature is that Mr. Herkomer abjures remuneration for the services he proposes to give as director of studies. This is generous, and it seems ungracious to say it is not wise.

A very tiresome case which has just been decided in Dublin negatives the claim of lithographic printers to property in "mother stones" which have been used in printing work for a customer, although the customer

may not have specifically paid for the stones as well as for the designs upon them. It is not often, perhaps, that a firm will set up such a vexatious and unreasonable demand as that of MESSRS. MARCUS WARD & Co. against MR. VERE FOSTER; and if they do, it is not likely that they will meet with more success than has attended the claim in this instance. But for the avoidance of litigation, which some might be less able to bear the cost of than Mr. Vere Foster or Messrs. Marcus Ward, it might be as well for customers of lithographic printers to take care to make the actual stones their own property before having the designs placed upon them. Not that any precaution, perhaps, will render going to law impossible, where there exists a vindictive and litigious spirit.

In the world of Music the most significant news is that the Sacred Harmonic Society, having existed fifty years, proposes to dissolve itself after this season, unless supporters come forward to guarantee it against loss. As the body which most completely renders oratorio, this society has a strong claim to exist and be supported. That it has always, and in every way, acted up to its mission may perhaps be questioned. We do not feel disposed to join emphatically in the complaint, which has been often heard, that it has been too slow to bring forward new works: everybody who knows musical societies from their commercial as well as from their artistic side, is aware that to produce new works of length and importance is seldom possible without incurring pecuniary loss. Probably the Sacred Harmonic Society has done as much in this direction as it safely could do; and had it done more it would have soon been in a position to do even less than it has done. We should rather incline to the opinion that the true part for this society is to give the most efficient possible performances of established masterpieces of oratorio, admitting a new work to their repertory only after it has made good its claims elsewhere. Such a society should not allow itself to be influenced by its conductor, whatever his prestige, in the choice of works to be performed; it should have, by preference, a conductor who has not written oratorios; or, if he has, they should be expressly barred performance; it should have critical courage enough to reject inferior or unsuitable works by admittedly great composers. Under this last head we refer espe-

cially to the recent performance of a mass by Gounod, which must have been brought forward because Gounod is a great composer rather than because the mass is a suitable work. The same remark applies to the bringing out, some years ago, of Rossini's "Moses in Egypt". And before guarantors come forward to re-establish the society, we would suggest that they should ascertain, if possible, under what circumstances there have been frequent performances of Sir Michael Costa's works, and what has been the pecuniary result. It might, perhaps, be also considered, if the society goes on, whether concerts of sacred music, other than oratorio, might not be remunerative, as well as artistically edifying.

The Architect and Decorator.

BEDFORD PARK DESCRIBED.

At a meeting last month of the Leeds Architectural Society Mr. Wm. H. Thorp, Graduate of the R. I. B. A., and secretary of the society, read a paper of much interest on the buildings at Turnham Green so well known as Bedford Park. He spoke of the projectors of this "Queen Anne Village" as persons who had it in view "to make life less uninteresting and prosaic by devising "houses for the middle classes which, instead of being "badly arranged and of mean and common-place appearance, should be pleasing to behold and comfortable to reside in." Mr. Thorp, it appears, being resident at Leeds, has a wholesome habit of visiting London once a year to see what is doing in new building. In November 1879, he first visited Bedford Park. He saw it with tourist's eyes, to judge from his description of its general aspect. He speaks of it as—

A village that might have come out of a picture book by Caldecott, the Tabard hostelry claiming attention in the foreground with the dormers and cupola of the church peeping above the roof; while roads bordered with trees lead off in different directions, having on either side hipped and gabled roofed houses with their balustraded balconies and cunningly devised stacks of chimneys, each possessing a garden visible through the open wooden palisades, dedicated as a rule to the growth of old fashioned flowers, such as the hollyhock, sweetwilliam, sunflower, chrysanthemum, and graceful white lily, besides other sweet scented favourites.

The next year Mr. Thorp visited the scene again, with a friend, who it seems went to scoff at the "village", but "was compelled to admit that it was not so bad "after all." Last November the author went a third time, and made a careful survey, putting up at the Tabard. He advises visitors as to points of view:—

To my mind there are two views which may be claimed as the most picturesque to be seen on the estate. In the first place may be mentioned that obtained from the main road, leading from the station into the village at the point at which it is joined by Bath-road, where, looking in one direction, you see the church and adjoining vicarage which has just been completed; the Tabard inn and the cooperative stores on the other side of the way, and the gables of the school of art visible at a little distance: then, slightly

altering your position and turning your gaze in a northerly direction, you have a capital view of a portion of the Avenue.

Another picture, almost as effective, is to be seen from a position at the intersection of Bedford-road with the Avenue, looking along the former road in a westerly direction. Here you have the effectively grouped building, Tower House, the residence of Mr. Carr, in the foreground, with its small though luxuriant and well planted garden, the tennis court in the rear, and a pretty bend of the road in the distance. The buildings here do not crowd upon one another quite as closely as they do on most of the other portions of the estate, and the picture gains thereby in comparison. Turning to the right the spectator has an extensive view of the Avenue, and then to the left a vision of the club meets his eye, unpretending in exterior appearance but inexpressibly charming and artistic in its internal arrangements.

The paper went on to describe the first set of designs for houses in Bedford Park, by Mr. E. W. Godwin, of which the author of the paper considered the plans not so good as the exteriors, though they were, in many points, improved before the houses were actually erected. Plans were next furnished by Coe and Robinson, which Mr. Thorp considers were better than those of Mr. Godwin, while the elevations were less picturesque. Then came the designs of Mr. R. Norman Shaw, from which the greater number of the houses have been built. He had the benefit of the experience of his predecessors, and profited by it in producing better plans. Nevertheless, while admiring the picturesqueness and architectural grouping of most of the blocks of houses bearing the impress of Mr. Shaw's handiwork, in referring to one particular terrace, the author said—

Some of the characteristics of these houses are not altogether happy, and are reproductions to a certain extent of the much abused cement and compo style of architecture. The features I do not pretend to like are the following. The tympanums of the projecting hoods to doorways, instead of receding to obtain shadow, are brought forward and finished with rough cast, the effect obtained thereby to my mind being ugly. The mouldings to the underside of corbelled out projecting flat bays on the upper floor are run in Portland cement of a cold grey colour. This is also the case at a higher level with the cornice to the eaves which is carried round the face of the bay, the mouldings being treated in a similar manner, when both series of members might have been executed in cut and rubbed brickwork or in painted woodwork with much better effect. The expanses of rough cast, instead of being tinted a cream colour or warm stone drab, are in most cases left in their pristine crude condition, the colour being of that particular dirty hue commonly associated with mud at the road side, the dingy appearance by no means enlivened by the cold grey colour of the cement mouldings.

Selecting one of the houses of Mr. Norman Shaw's designing in Bath Road, Mr. Thorp described its interior decoration and other features. He said:—

To commence with the drawing room: the dado, with surbase mould, as well as the rest of the woodwork in the room, is painted peacock blue, the ceiling is tinted in distemper a vellum colour, and the walls above the surbase mould are covered with a paper of conventionalized design, bluish in colour, of a rather different shade to the painted work. The fireplaces in both drawing and dining rooms have small iron grates with ogee wave line curved bars, surrounded with a broad margin of tiles; the whole enclosed in a framework of wood, with shelf resting on slight wood brackets, and an overmantel of framed woodwork containing a small silvered glass mirror with bevelled edges. The doors have no muntins, but contain only two panels

with raised moulded edges, one above and the other below the lock rail.

In the dining room the ceiling is tinted as before; the woodwork is painted an Indian red colour and slightly varnished, resembling in appearance old Chinese or Japanese lacquer work. The wall paper above the dado has an all over pattern in two shades of Indian red, and the dado is papered a similar colour with a diaper arrangement of design. This scheme of colour may seem to you suggestive of too much warmth, but in reality the effect is extremely good, and the room possesses a most comfortable appearance.

The side windows to both drawing and dining rooms, in quaintly arched recesses, with a look out upon the sides of adjoining property, are glazed in leaded squares with tinted rolled plate glass. A nice three-sided bay window in the dining room is provided with a comfortable window seat.

The woodwork of the breakfast room is painted a yellowish olive green, the dado paper is a diaper of greys, yellows, and grey greens, the wall paper above being of a greyish yellow green colour.

The entrance hall has the dado round the walls and up the sides of the staircase covered with Indian matting and capped with a wooden surbase mould. The motif of the wall paper is of Chinese or Japanese origin, an Indian red pattern on a cream coloured ground. The ceiling, as before, is tinted a vellum colour.

The side window by the door is filled with leaded lights in white and yellowish green tinted rolled plate glass. The whole of the doors and other woodwork are painted Indian red, as well as the balusters of the staircase, the newels and handrail being ebonized. The bedrooms need not be mentioned separately, and it must suffice to say that the woodwork in the various rooms is painted in different shades of sage and grey greens; the wall papers are some amber yellow and others pale shades of peacock blue in colour, and the ceilings distempered a creamy hue.

It seems that those who lease houses at Bedford Park are permitted to select the papers for their rooms and to choose the colours to be adopted in painting the woodwork. A certain sum is allowed by the landlord to be expended upon the papering and painting of the different rooms, and should the tenant wish to go beyond that amount in the decoration of his home he is allowed to do so and is debited with the excess over and above the stipulated sum.

The beautifully designed wall papers from the well known firm of Morris in Bloomsbury-square are in great request, and have been largely used here; it is chiefly owing to this fact that the charm and picturesque effect of the interiors is to be attributed. As the patterns and designs produced by this firm are very numerous and are made in various colours and shades, the danger of sameness and uniformity is escaped; and Mr. Carr, the founder of the colony, who is noted for his excellent taste and judgment, is always ready to give advice to an intending householder as to the best mode of treating the interior so as to avoid a repetition of schemes of colour and ornament carried out in adjoining habitations.

Some paragraphs were devoted to a description of the Tabard inn, the hostelry of the estate:—

The Tabard contains on the ground floor a large tap room and bar well lighted and the walls quaintly papered, a coffee room insufficiently lighted from an end window, the sill of which is raised much too high from the floor, two private sitting rooms and the kitchen department.

Upstairs is a very large apartment extending over the greater portion of the building. It is intended for use as a meeting room and can be used for lectures, public meetings, and banquets, when occasion for such like festivities shall arise. At present it has a rather bare appearance. Its side towards Bath-road is lighted by two large slightly

projecting bay windows, a flat segment on plan and two little round windows, of that particular variety known in France by the name of an *œil de bœuf*. The wall paper is "intense", if it is allowable to use such an expression, and is distinguished by a huge sprawling pattern of either conventionalized pomegranate or tulip, I really forget which, or possibly neither, in bluish green on a pale coloured ground.

An extract from a letter written home while staying there giving a description of the coffee room may be quoted here and is as follows:—"My lunch has just been completed, and I am writing at a table in the quaintest old fashioned *salle à manger* it is possible to conceive, with a waxed oak floor, the boards of which are laid in patterns as in the French hotels, a dado of curious stamped leather paper, walls painted a cinnamon Indian red colour, doors and woodwork a yellowish olive green, a picturesque chimney-piece with elaborate overmantel inclosing æsthetic hand painted tiles and bevelled mirrors, also a porcelain hand painted plaque showing how Little Bo Peep had lost her sheep, a carved oak buffet at the end of the room, high backed carved chairs ranged round the walls, and a good view of the church through the thick barred casement windows."

The Tabard itself outside is quite a picture with its overhanging tile hung gables, recessed pillared and quaintly arched porch, and its glorious sign, painted by an R.A. (so it is said), swinging in the breeze and creaking very probably on dull winter stormy nights over the footway. The sign, which cost £120, is in itself worth the trouble of taking a journey to see even if there were nothing else worthy of observation. On one side the Tabard or herald is painted, arrayed in gorgeous mediæval costume, blowing a trumpet from which hangs an elaborately embroidered and emblazoned banner. On the reverse side the Tabard inn itself is pictured as it appears or should appear on fête days. The whole affair is executed in the most artistic and masterly manner, and one almost grudges that it should be left exposed to the action of the weather and fury of the elements.

Visiting the stores, Mr. Thorp found he could not get some articles of common demand; and he considered the prices somewhat high. Of the church he said it displayed a medley of styles, and it was to be hoped that no further experiments of a similar nature would be attempted:—

Perhaps the most pleasing feature of the church as it at present stands is the cupola belfrey which is painted white and is a conspicuous object from almost every portion of the estate. The carved brickwork in the west gable end with pedimented top and panel enclosing a cross is very rich in effect. The huge circular window underneath, which was a conspicuous feature in the drawings first published, has been wisely omitted, and a Tudor mullioned and traceried window inserted in its place. The square headed wooden projecting hood over the entrance porch, supported on out and shaped wooden brackets, has a quaint and unique appearance, the square headed mullioned and traceried aisle windows are good in form and detail, while the clerestorey windows with their gablets of curious curved outline are picturesque features, but would have been improved if they had been kept up entirely out of the roof instead of cutting into it as is the case with leaded flats in front of the sills. The balustraded parapets and coved plaster cornices underneath them are eccentric adjuncts to a church, and this eccentricity applies in like manner to the balustraded balconies in the interior in front of the clerestorey windows with no available means of access to them. The framing to the aisle roofs with radiating turned struts has an extremely weak appearance, and looks by no means a piece of sound construction. A very noticeable feature of the interior is the great height of the chancel

floor above that of the nave, and the antiquated wooden screen painted peacock blue separating that portion of the church from the rest. The framing of the nave roof has a very substantial appearance, and the colour it is painted—peacock blue—contrasts favourably with the cream colour of the boarding to the underside of the roof. Rush bottomed chairs are provided for the use of the greater portion of the congregation, although there are a few low backed forms, rather like old fashioned settles, for the accommodation of a privileged few. A fine effective bit of colour is to be seen at the east end in the shape of a baldachin arrangement over the super altar with canopy and side curtains. In colour it is chiefly Indian red enriched with vertical stripes of gold embroidery on a red ground.

The reader of the paper was best pleased with the Club: its interior he considered a realization of the ideal of artistic taste. It was thus described:—

The gentlemen have their billiard and smoke room it is true, while the ladies in their place have the use of a reading room which is more particularly given up to their occupation and was at one time provided with a billiard table which has now been removed. This reading room, dedicated to the use of the fair sex, has a waxed floor with Persian rugs strewn here and there on its surface. The lower portion of the walls is panelled with old oak that came out of one of Sir Christopher Wren's city churches, and a picturesque fireplace made up of similar material is carried across the angle of the room, the panelled upper mantel being supported upon Corinthian shafts with delicately carved capitals. The upper portion of the walls is covered with paper, a golden pattern on a bronzy green ground.

A beautiful mellow light is diffused into the room from a large bay window with leaded lights, hung with charming patterned Madras muslin curtains slung in short lengths from brass rods carried across the transomes. The room is additionally lighted from a counter light in the ceiling, glazed in small squares with yellow toned cathedral rolled plate glass. A couch of carved Indian Bombay wood and some Sheraton and Chippendale chairs comprise the furniture of the room, not forgetting the central table upon which is arranged a tempting display of current literature, journals, illustrated periodicals, and the newest books from the Grosvenor Gallery lending library.

The gentlemen's billiard room and reading room, although two distinct apartments, are connected together by means of a large arch, across which is placed a Japanese screen. These rooms although possessing one or two side windows depend to a great extent for their light upon large top lights glazed in a similar manner to that described in the ladies reading room, in squares of glass of a mellow golden colour.

The walls have dados of Japanese leather paper capped with a wooden surbase rail and papered above, a wild rose and honeysuckle pattern being used in the reading room, and a conventionalized daisy design being adopted in the billiard room. The woodwork is painted a warm chocolate brown. Open fireplaces are the means used for warming the rooms, the grates enclosed with stone architraves, surrounded with borders of glazed tiles upon which peacock blue animals and birds are disporting themselves. An outer moulded wooden architrave round them is stopped by projecting ogee shaped stone corbels with a shelf on their top, one of which was used for placing some remarkable carved eastern grotesque figures supporting candlesticks. The book shelves and settees in the reading room are constructed of genuine carved oak, dating from the seventeenth century, and there are several comfortable lounging chairs, upholstered with artistic materials.

The drawing or assembly room is the most important apartment in the building. Its decoration is exquisitely carried out, its most important feature being an elaborate

chimney-piece, designed by Mr. Adam Heaton, which was on view at the Paris exhibition. The upper mantel is arranged with a beautiful series of panels, containing classical figures of ancient gods and goddesses, nymphs and cherubs wrought in gold, upon an ebony ground. At one end of the room a stage is fitted up with footlights, the drop scene of which represents a view of a portion of the village.

Having described the School of Art, of which an account has already appeared in our columns, Mr. Thorp concluded with some general remarks upon the whole. He said:—

There are a few drawbacks to this enterprise, as is the case with most other undertakings, which mar to a certain extent its complete success. The principal one is the character of the workmanship, which in many cases is extremely bad. Fault cannot be found as a rule with the manner in which the work has been executed in connection with the principal buildings on the estate. They for the most part give evidence of having been built under proper supervision, but it is many of the ordinary dwelling houses which bear witness to neglect. Wood insufficiently seasoned has been largely used, and that for exterior features which require the very best of material and workmanship in order to keep them weatherproof. Brick sills and many other features which should have been close jointed in cement, are in several instances put together in the roughest possible manner, with wide common mortar joints, and are, as a natural consequence, coming to pieces already. The roads too are in a deplorable condition in wet weather or have been so until very lately.

Whether the style in which the buildings have been carried out, is the most appropriate that could have been adopted is a matter of opinion and individual taste, but there can be but one feeling, and that of approval, concerning many of the schemes of colour and interior decoration which are here to be seen. On that account alone, apart from any other consideration, the village of Bedford Park, Turnham-green, must be considered a success and a step in the right direction.

Mr. J. W. CONNOR, in proposing a vote of thanks to Mr. Thorp, severely criticised the planning and workmanship of the houses in the village. He compared many of the effects produced to little more than those of a stage carpenter's front scene. At a distance the hamlet had all the picturesque beauty of an old English village, but approached more closely the stout woodwork of half timbered construction became the most attenuated of sawn planks, and the massive walls of an old homestead the thinnest of modern brickwork. The whole was an affectation of antique work without one spark of the sturdy honesty in construction which forms the true charm of old buildings. The speaker described the general result as forming a sketcher's dream of architecture, strained down to meet the needs of modern economy. Several amusing anecdotes current on the estate were told; and the moral was drawn of the dangers attaching to an architectural training based too exclusively upon sketching. Constructive science could not be learnt in that way; comfort, convenience, and stability were sacrificed to the picturesqueness of the exterior, and the profession of architecture suffered, through its apparent sanction of carelessness inattention to the solid and most important requirements of a home.

Mr. THORP in rejoinder, while admitting the bad character of a good deal of the workmanship which had already been pointed out in his paper, thought in other particulars Mr. Connor's strictures were unnecessarily severe.

Only German architects are invited to compete for the new Houses of Parliament at Berlin.

A committee has been formed to erect a memorial to the late architect G. E. Street.

The council of the R.I.B.A. will recommend to the Queen, for the royal gold medal this year, Professor H. Von Ferstel, of Vienna. Mr. Francis Hooper, of Beckenham, is the successful candidate for the Pugin Travelling Studentship.

A general competition is announced for designs for a new Town-hall at Wiesbaden. Particulars are to be obtained at the burgomaster's office, Marktstrasse No. 5. The building is not to cost more than £35,000. Designs are to be sent in on or before July 15th. Three prizes of £250, £150, and £100 are offered.

It is no new thing to find gaping differences in tenders for the same work; still it may be worth noting that the highest tender for altering Magdalen bridge, Oxford, is £16,469, and the lowest £9,372 12s. 6d.

The Etcher and Engraver.

The following works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printsellers' Association:—

- * *P. & D. Colnaghi & Co.*—"Dedham Loch," by John Constable; etch. by Toussaint; etch.; 17 by 20; A.P. on vellum 100 at 10 gs.; present. 25; A.P. on Japanese 200 at 6 gs.; B.L. none; L.P. on Japanese 100 at 3 gs.
- * *Fine Art Society, Lim.*—"The Earl of Beaconsfield," by J. E. Millais, R.A.; eng. by H. Herkomer, A.R.A.; mezz.; 14½ by 19½; A.P. 500 at 6 gs.; present. 25; B.L. 100 at 4 gs.; L.P. 200 at 2 gs.; prints 1 gn.
- * *Goupil & Co.*—"Granny's Story," by Hubert Herkomer; etch. by self; etch.; 7½ by 9½; A.P. on vellum 40 at 4 gs.; A.P. on Japanese 75 at 2 gs.; B.L. and L.P. none; prints 1 gn.
- * *H. Graves & Co.*—"Cinderella," by J. Van Lerius; eng. by J. Scott; mezz.; 18 by 22; A.P. 175 at 5 gs.; present. 25; L.P. 50 at 4 gs.; I. prints 3 gs.; prints 2 gs.
- * *H. Graves & Co.*—"Fatal Duel," "Dominion," "Piper and Nutcrackers," and "The Widow," forming part 4 of the library edition of the works of Sir Edwin Landseer, R.A.; various engravers; mezz. and mixed; average size 5½ by 8; A.P. 175 each at 2 gs. (50 extra of "Fatal Duel" and "Piper and Nutcrackers"); present. 25; L.P. 50 at 1½ gs.
- * *Knödler & Co. and Goupil & Co.*—"Esmeralda," by Jules Lefebvre; eng. by Jules Jacquet; line; 6½ by 12; A.P. 225 at 3 gs.; present. 25; B.L. 50 at 1½ gs.; L.P. none; I. prints 15s.; pl. prints 12s.
- * *Thos. McLean*—"A Bacchante," by W. S. Coleman; etch. by self; etch.; 7 by 11½; A.P. Remarque (litle flower on the etching) 40 at 4 gs.; present. 25; A.P. 40 at 2 gs.
- * *Thos. McLean*—"Sunshine and Shadow," by Josef Israels; etch. by Leon Richeton; etch.; 17½ by 12; A.P. Remarque (head on margin) 50 at 6 gs.; present. 25; A.P. 50 at 4 gs.; B.L. and L.P. none.
- * *Thos. McLean*—"Wild Roses," by Kaulbach; etch. by Ridgkitz; etch.; 6½ by 16; A.P. Remarque 50 at 5 gs.; present. 25; A.P. 50 at 3 gs.; B.L. and L.P. none.

* *Arthur Tooth & Sons*—"Besieged," by Frank Holl, A.R.A.; etch. by Chas. Waltner; etch.; 14½ by 18; A.P. on vellum Remarque (portrait of Frank Holl) 125 at 8 gs.; present. 25; A.P. on Japanese 100 at 6 gs.; L.P. 100 at 3 gs.; prints 2 gs.

The Report read at the first meeting of the Fellows of the Society of Painter-Etchers, held at the rooms of the Fine Art Society, 148, New Bond Street, London, on Thursday, 26th January, states amongst other things that—

The question has arisen and been under the careful consideration of the council whether any step can be taken with a view to facilitate the operations of the etcher and the sale of his works, together with the acquisition of a pied-à-terre for the purposes of the society; but on carefully considering several plans that have been submitted to them, the council came to the conclusion that at present the society should be an exhibiting society only.

The Fine Art Society have proposed to the council that after the closure of the exhibition, and during the remainder of the current year, or for as long as may be mutually agreed on, their establishment should become a dépôt for the exhibited etchings; that is, that a portfolio inscribed with the title of "The Society of Painter-Etchers" should be kept by them to be continually replenished with acopy of each work exhibited, so long as the same shall be in print, they undertaking for every sale effected to make a charge of twenty-five per cent. on the sale price. This proposal meets the approval of many fellows of the society to whom it has been mentioned; but inasmuch as the council are unable to bind individual fellows to an arrangement of this character, they have simply determined to make it known to the fellows generally, leaving them to appreciate the advantages offered by the Fine Art Society in the manner indicated.

A correspondence has taken place between the President of this society and the President of the New York Etching Club as to the desirability of holding joint exhibitions of the two societies in America. The further consideration of the subject has, however, for various reasons, been remitted to a future occasion, when it is possible that a triennial exhibition of the two societies will be proposed.

The Council of the Royal Academy have abolished a restriction with regard to the admission of engravings to their annual exhibition. The rule was that no engravings or etchings already published could be received. In future engravings and etchings which have been published within six months of the exhibition may be accepted. The old rule excluded numerous works issued during the Christmas and Easter seasons previous to the summer gatherings; such works may now find place on the walls.

Mr. A. BLANCHARD has engraved in line, and Mr. Lefèvre will shortly publish, a print from Meissonier's picture "Le Connoisseur", which was shown in the Hanover Gallery Exhibition of 1880, and represents a gentleman seated before an easel, looking at a painting, while the artist stands beside him and waits for an expression of his opinion.

Watching.—By Josef Israels, engraved by LEON RICHTON. (L. H. Lefèvre).

A simple cottage interior, a low window flooded with evening light, and a woman watching at the window. That is all: yet that is enough in the hands of Heer Israels to make a perfect picture. In the line of the face turned from us is no classic perfection; but the "line of beauty" is the line which reveals beauty, and the beauty here revealed is of the inward life. There

is love in that face, and a deep pathos; and there is grace in the homely figure. She watches; a mother of the people, not lovely, and sometimes sad; yet tender, and loving, and brave to endure.

We are glad to see such a painting engraved. M. Richeton's work is well known: in this instance we think it has been well done. It is a purely modern etched work exhibiting much *retroussage*. The artist has here been concerned almost entirely with play of light and shade. Thus the subject is one which lends itself, as well as any could, to etching of this kind. The one pleasure which the etcher can give in perfection, the pleasure of sharp definition in forms, is denied. But in the instance before us the loss is less felt than in many.

An Humble Servant.—By Rosa Bonheur, engraved by W. H. Simmons. (L. H. Lefèvre).

This engraving is issued as a companion to the "Old Monarch" of the same artist which has been noticed already in these pages. The engraving is perfection of its kind. The kind is "mixed"; more mixed than any we have had under our notice, and it exemplifies with considerable success the present taste for realistic imitative effects, and technical triumphs.

Dress.

Judging from indications at the Queen's first drawing room last month, the *Daily News* thinks tight lacing will be tighter than ever this season, that hair will be worn of a "Titian red", and calico fabrics be fashionable. Real flowers having been found a failure, realistic imitations are to be worn. Though waists are to be round and taper, shoulders are to be square. All this our daily contemporary announces in a bantering tone, with only a slight flavour of the contempt which might well be expressed on the subject.

It must not be altogether lost sight of that dress is a man's as well as a woman's question. This fact has been brought to the front somewhat by the proceedings of Mr. Oscar Wilde, who has, at least, had the courage to use apparel differing somewhat from the usual. Referring to this, the "Daily News", in one of its pleasant leading articles on social topics, suggests a programme for reform of men's dress. The present hat, it proposes, should go, as a first step, and some of the forms of felt head coverings already familiar as "undress", be recognized as "dress." This accords with a suggestion made more than a year ago in these columns. Secondly, it is recommended that sticking-up collars should be eschewed in favour of collars which lie down. Thirdly, lace should be revived for collars and shirt wrists, where we now use stiffened linen; and perhaps the front frill revived. This last may, perhaps, be challenged on the ground of uselessness; and the adoption of lace for collars and wrists may be found inconvenient for men who have to live and work in sooty London. As to coats the "Daily News" suggest some form of velvet tunic, such as drapes the manly frames of the converted dragoons in "Patience." The writer goes on to say:—

Men's smoking suits (at least when framed with loving care), and their cricket or lawn-tennis suits, are almost the only dresses not wholly hideous and uncomfortable which they are ever allowed to array themselves in. The awful example of a man in town dress trying to play lawn-

tennis at a garden party shows the most conventional critic how hideous and how unfit for any purpose but lounging down Piccadilly is our modern attire. Shooting suits (if not precisely subtle in dye, and deliciously precious in texture) are also comfortable and suited to their purpose. Knickerbockers do not hide the symmetry of the human leg, any more than do the knee-breeches in which Mr. Wilde has so gallantly faced the critical but more than half-convinced American public. With knickerbockers, too, as Lord Beaconsfield pointed out in "Lothair" men can wear stockings of gorgeous hues, of colours like wine and amber, like the sky and the summer sea, the sapphire and the ruby. There is no reason why colour should be excluded from modern attire, none but custom and the timidity of conscious bad taste. The degeneracy of the human leg can alone account for the introduction of trousers. Only men of the nineteenth century (and perhaps some tribes of Gauls) have deliberately concealed the proportions which sixty Harvard students so liberally displayed at Mr. Wilde's Boston lecture. Posterity will refuse to believe in our hideous costume, the despair of the sculptor and the painter. As it is, half the statues of our great men are draped in Roman togas, a form of dress which might prove inconvenient on a windy day. Yet our greatest poet wears a cloak almost toga-like in its proportions, and a hat which might without exaggeration be described as a "swart sombrero." When will men follow where genius leads, and dress like rational beings, in togas, sombreros, and knee-breeches?

In regard to all this, care must be taken not to go too fast. The fact must not be forgotten, for example, that clothing has for one of its functions to drape defects of form and limb. To discard trousers may lead to the padding of meagre legs, and the reintroduction of renounced sham. The suggestion of increased use of colour, too, must be received with caution. Football and cricket uniforms do not always display an instinctive eye for harmony. On the other hand boating costumes are mostly in good taste. The problem does not seem insoluble, but it requires care and thought for solution.

At the London meeting in favour of using English woollen fabrics which took place at the Mansion House on the 14th of last month. One of the first speakers, Mr. J. H. Mitchell (Bradford) said that Lady Bective and other ladies had done what they could to influence fashion in favour of English wool, but had not succeeded so well as they hoped. He urged the establishment of a court of fashion of royal and aristocratic ladies, who should put themselves in communication with the great centres of industry. The chief speaker was the MARQUIS OF SALISBURY, who made some remarks upon fashion. Ladies, he said, in regard to dress were guided by motives different from those which generally influenced customers:—

It would be a curious subject for the investigation of any social philosopher to find wherein lay the secret of this determination of fashion; in what it consists, what measure of power its rules showed, by what penalties they were enforced, and on what their stability depended. If they asked why a lady wore material of a special colour or a special fabric, or a particular mode, she would probably tell them that it was the fashion, and if they further asked her what that meant, she would tell them that all the people did so—(laughter)—and if they went still further, and inquired why they did it, she would say because some other people besides did—(renewed laughter)—and so they might go on, but they would never find the ultimate centre from which these mysterious decrees issued. What the

power was from which that great force radiated he had never heard that any one had been able to discover; certainly no one had been able to describe. But, mysterious and occult as it was, its force was enormous. It was able to govern absolutely the actions of a portion of the population who were not usually supposed to be destitute of wills of their own—(laughter)—and it was able to change not only the external aspect of the women of England, but, what was a matter of much more importance, to determine the destinies, the happiness, the wealth or poverty of large sections of our labouring and industrial population.

Another speaker advocated a committee of royal and noble ladies to consider changes in fashion, which, he thought, should no longer be guided by unreasonable and unseen forces. Why should fashions come from France? Instead of following the edicts given out in in "Le Follet", ladies should dismiss that publication from their boudoirs. There was one dissentient voice. A speaker not on the platform said ladies should not be saddled with particular goods which they did not want. If the manufacturers produced the right thing they would find a market.

Music.

That it is opportunity, not gift, which is wanting to English composers seems a conclusion pointed to by several recent first performances of contemporary English works: amongst these is a Trio in C minor for piano-forte, violin, and violoncello by Mr. E. H. Thorne, first given at a concert at the Royal Academy of Music some weeks back. We may quote the opinion of the discerning critic of the "Daily Telegraph", who says of this work:—

The first movement of the trio is well constructed upon the orthodox model, and worked out with a clearness and facility suggestive of large experience or uncommon aptitude. Its themes are in capital contrast, and the harmonic characteristics of their treatment, while never pedantic, do not offend by over much daring or by eccentricity. The andante seems to us less striking—it is always the slow movement in these works that most tries the composer's mettle—but the scherzo is an admirable realisation of a musical "joke." Save in the trio, which, as usual, touches a more serious chord, the movement is instinct with humour, sometimes expanding into broad fun. It cannot be heard without pleasure. As for the finale, Mr. Thorne might have done better had he avoided a repetition of the sombre passionateness of the opening movement. The old masters, we may depend upon it, were wise when, as a rule, they finished up with a movement of comparatively slight texture. However, the trio is an excellent example of what English musicians can do, and of what they have the heart to achieve even in the cold shade to which circumstances condemn them.

On the same occasion was introduced a Sonata in D minor for pianoforte and violin by Mr. Algernon Ashton, a young English musician whose career began in a cathedral, and was continued at the Leipsic conservatorium. Of this the "Telegraph" critic says:—

The first movement—an allegro of high merit and distinction from beginning to end—shows that Mr. Ashton has something to say worth hearing, and that he has so profited by his training as to be able to say it well. Moreover, the allegro contains features of decided novelty, in which respect the andante claims to be bracketed with it. Here, indeed, we have evidence of that valuable form of distinctiveness which keeps within the bounds of classic art. The

finale is, perhaps, the least important of the three movements, but it detracts nothing from the value of the work, as proof that in Mr. Ashton we have a young fellow-countryman well worthy of the encouragement which, to artists just beginning their career, is as the breath of life.

Mr. Carl Rosa has produced a hitherto unheard opera by Balfe, "Moro, or the Painter of Antwerp." As an opera, it is but small things: the book is weak, and the music, like the rest of Balfe's, is mildly lyrical rather than dramatic. "Moro" however adds some songs of a pleasing character to the common stock, and these will no doubt find their way to drawing rooms in sheet music form. More gratitude will be felt towards Mr. Rosa for giving us Wagner's "Tannhäuser", which he has done with English words, and with efficient performers, not to mention accessories which are an improvement upon those which were used at the Italian opera. "Tannhäuser" is not in Wagner's latest manner, for which perhaps an average audience will like it none the worse; but the libretto has too much of the legendary element in which the Germans, and the particular German Richard Wagner, delight, to appeal very forcibly to our commonsense minds apart from its attractions of detail, which are few, though marked.

As is an exhibition of old masters in the world of pictures, so are the performances of the Bach Choir in the world of music. They have this year given us an ancient masterpiece, Palestrina's "Missa Papae Marcelli". This was one of the works which the composer wrote in order to rescue worship music from then prevalent frivolity or profanity. Although destitute of what we should now consider emotional significance, and illustrative force, this music satisfies by its general beauty. The Bach Society gave us also specimens of English church music, extending to the present day, in the form of anthems by Byrd, Greene, and by Sir Frederick Gore Ouseley, the living professor of music at Oxford University. Of late years, remarks a critic in speaking of the Bach Society's concert, certain English church writers have yielded to the influences of Mendelssohn or Gounod, and familiarised us with prettinesses not much akin to the grave and dignified outpourings of their elders. To this school Sir Gore Ouseley does not belong, nor can the path of English church music be yet said to have swerved from the line that stretches back to the Tudor musicians. The concerts of the Bach Society, of which another feature was some madrigals and part songs, seem to take a line which might not inappropriately have been adopted by the Sacred Harmonic Society, had circumstances permitted this body a versatility which it has only lately exhibited, and not now in a very wholesome direction.

Last month the Prince of Wales was to hold conference at Marlborough House with Lord Lieutenants, mayors, bishops, clergy, composers, music publishers, musical instrument makers, and musical amateurs, on the proposed extension of the National Training School for Music, South Kensington, into a Royal College of Music. This is the project recently introduced to consideration by the two younger royal princes at Manchester. The intention is to provide for the free education of promising musical talent which may be discovered in the country by means of open competitions.

In this, which it is understood may be its last season, the Sacred Harmonic Society is more miscellaneous than usual. One of its concerts last month was made up of Gounod's St. Cecilia Mass, Beethoven's Christ on

the Mount of Olives, and Handel's Coronation Anthem. The French composer's work is clever, but not true to the sacred character of the subject matter, unless indeed we can reconcile ourselves to worship music in which the choir sings with closed lips—in short through their noses; a device good enough for the "lieder-tafel", but not for the church. On the whole it is a work this respectable old society might have better let alone, if it wishes to die with dignity.

A suburban musical body, the Tufnell Park Choral Society, has brought forward, under the direction of its conductor, Mr. W. H. Thomas, an eligible addition to the list of good cantatas, in Hofmann's "Cinderella". It may be as well to state that the nursery element has been successfully taken out of the story, the more dignified folk-lore being left, and well treated by the musician.

Drama.

Mr. Thorne, in assuming the sole government of the Vaudeville Theatre, announced his intention of producing a series of the old comedies, and he has elected to commence his venture by reviving "The School for Scandal". Whatever play has been chosen to succeed it will probably not be required to be put into rehearsal for some time to come, if the enthusiastic reception accorded to his first choice is any criterion. Mr. Thorne appears to have had in his mind the unprecedented run of the piece when it was reproduced at this same theatre some ten years ago, and has wisely secured some of the same actors whose efforts mainly contributed to that result, the cast being exceptionally strong. Not content with this, he appears to have recollected the elaborate display of old china in the revival at the Prince of Wales's, and has mounted the piece with an attention to detail and gorgeousness of decoration which has never been attempted before. The play has been arranged so that the scenes which take place in Sir Peter Teazle's house are all played in the same scene, which by a mechanical contrivance drops down in the midst of the set scenes. This enables the stage to be set for three elaborate interiors, which are tasteful in design and archæologically correct. In the first of these, the drawing room at Lady Sneerwell's, the decorations and groupings are most noticeable, and although the stage is full of furniture, yet the harmony of the whole is such that none of the accessories are thrust into undue prominence, and the characters are able to move about easily and naturally. Charles Surface's dining room is the second set; and a very clever effect is produced by the introduction of a window with a wide sill on one side, the light from which shines on the portrait of Sir Oliver hung over a settee placed against a wall jutting onto the stage. The squareness of the apartment is thus broken in a charming manner, whilst the old fashioned glass scattered with reckless profusion on the massive dining table, and sparkling in the rays of the candles, conveys a very adequate idea of the recklessness and extravagance of the master of the house. The family portraits too are remarkably good stage representations of old paintings. The third picture is Joseph Surface's library; and here the illusion is most complete, the scene apparently being built up of solid oak panels with doors to match, whilst bookshelves filled with

ponderous volumes and extending from floor to ceiling occupy part of the sides of the room. The dark colour of the woodwork is judiciously relieved by the bright bindings of the books, whilst a painted ceiling and cornice heighten the realism of the effect. So much for the scenery: the costumes are from designs of Mr. Alfred Thompson, and as far as richness and tastefulness go, accord well with the scenery; but surely there is a slight anachronism apparent here. Lady Teazle entering Joseph Surface's room with her golden headed stick and Gainsborough hat is a pretty picture, but her skirts are as tightly fitting as those of the present day. Where are the hoops which displayed such a costume? are they sacrificed to the exigencies of a small stage, or have the actresses declined to wear them? Surely in the year 1777, when this comedy was first produced, they were in vogue quite as much as the long waistcoats and knee breeches of the men. The ladies' dresses altogether seem to have been chosen from a later period without a corresponding alteration in those of the male characters.

As regards the acting, Mr. Farren's assumption of Sir Peter is too well known to require much comment; lacking the peevish irritability of Mr. Phelps's rendering, it has a dignity of its own, which touches real pathos in the screen scene; and so deep is the sorrow, that Charles Surface's boisterous levity strikes one as extremely out of place in the presence of such deep stricken grief as this; more especially when there is a slight pause at the fall of the screen which would obviously give them all time to grasp the situation. Charles Surface's innate generosity, and kindness of heart, would surely prevent him twitting his old friend, when he saw him in such distress. Mr. Farren does well in making him a vigorous old man; too many exponents of the part depict him as an enfeebled old dotard. Mr. Neville's Charles Surface is as light hearted and free as ever it was, but why he elects to go off the stage at the conclusion of the screen scene at the wing, instead of through the door is best known to himself. The effect produced, in a boxed-in scene such as this, is that he has gone through the wall of the room, after the manner of an amateur instead of an accomplished professional. Miss Ada Cavendish's Lady Teazle is not new to a London audience, but it has never had the effect before that it has now. The country squire's daughter, with the thin veneer of fashionable society attributes over the country manners, is wonderfully well indicated; and the way her real nature asserts itself in the quarrel with Sir Peter is very truthful. It is however in the scene in the library that this actress displays her full power; for notwithstanding the long maintenance of a studied pose on the fall of the screen, a pose which savours of artificiality, her acting here is full of pathos and dignity; nothing indeed could be better than her confession to Sir Peter, whilst in the succeeding act her trustfulness in and affection for her husband were a delightful contrast to her opening scenes with him. Mr. Archer's Joseph Surface is a consistent and conscientious reading, but it is not Sheridan's Joseph Surface. The hypocrisy is so evident throughout that it could not impose on anybody, whilst in his scene with Lady Teazle he is too cool and self possessed. He is rather Mawworm than Joseph Surface; and his peculiar manner of delivering his "sentiments" especially confirms this idea. The rest of the characters are excellent, and even to the least important are well played. Mr. Thorne, with commendable

modesty, contents himself with the original part of Crabtree, and gives a very finished cabinet picture of the soured old man. All the bitter shafts of satire are hurled with an unerring hand, and yet perfectly quietly, and as it were unconsciously.

Much has been said about the forced brilliancy of Sheridan's masterpiece, and strongly accentuated as the lines are in this present performance, there seems some truth in it: the witticisms fall round thick as hail-stones, and no one point is allowed to miss its mark. On the other hand there is some compensation on account of their frequency: no ordinary memory can retain them all, and the consequence is that by passing over the well remembered ones, some hitherto undiscovered are happened upon, which ring out with the freshness of to-day.

"Manola", the English version of Mr. Lecocq's latest success "Le jour et la nuit", has been produced at the Strand. The plot as anglicised by Mr. Farnie is more complicated than a modern three act farce, and too entangled when set to music; the result is bewilderment. The music is certainly no improvement on Lecocq's earlier works, but rather the reverse; and it is doubtful whether this latest production will be able to retain its place in the bills for so long a time as its predecessor.

The Court theatre for a time is certainly under a cloud. Nothing seems to answer; the management rush from the sombreness of "Honour" to a screaming farce worked up into three acts quite in the prevailing mode, and yet the result is unsatisfactory. Mr. Burnand is certainly not in his happiest vein in "The Manager", the latest novelty at this house, for although the play bears the stamp of Mr. Burnand's genius, yet it is hurriedly and loosely constructed, and no amount of good acting—and there is a great deal of good acting in it—will ensure it a lengthened run.

"Mankind" has been transferred from the Surrey to the Globe. Although the scenic effects slightly suffer from the decrease in the size of the stage, yet this is more than compensated for by the strengthening of the cast. Mr. Conquest still retains his original part, and for all those people who have not the courage to journey to the other side of the water a good opportunity now presents itself to see a sound melodrama, sensational perhaps, but healthy in tone.

The Art Trades.

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ESTABLISHED 1780.

A long piece of litigation between Messrs. Vere Foster and John Ward on the one side and Messrs. Marcus Ward & Co. on the other was last month brought to a decision by the Master of the Rolls, Dublin. Mr. Vere Foster had employed the firm of the Wards to publish his well known drawing copies; when the Wards disagreed, and dissolved partnership, Mr. John Ward setting up separately, Mr. Vere Foster elected to go to Mr. John Ward with his works, but he left the business with the

other members of the firm for two years. When this term had expired, Messrs. Marcus Ward & Co., irritated, it would seem, at losing the business (which was stated to have brought them £14,000 profit in the two years) alleged a property in the "mother stones" which had the drawings on them, and declined to deliver them up, although their intrinsic value was tendered, alleging, though not other than faintly, a custom in the trade which justified this course. The judgment was strongly and decisively against Messrs. Marcus Ward & Co., with costs; and the Master of the Rolls directed that an inquiry should be instituted as to whether any of the stones, fifty or sixty in number, were not forthcoming, and what damage was sustained by the plaintiffs in consequence. The full text of the judgment is being distributed in pamphlet form, and shows astonishing facts as to the profits of Mr. Vere Foster's well known undertakings.

When commenting recently upon the "packets" of Messrs. Turnbull, of Leyton, our reviewer expressed the opinion that a packet containing "only coronet boards of warm tone" would be acceptable to artists generally. In accordance with this suggestion the firm have prepared a packet containing one dozen "coronet" boards, 14 in. by 10 in., six white and six in various pale tones. The sale of this latest addition to the productions of the Beaumont Mill has been taken up by Messrs. Winsor & Newton.

The premises used by Messrs. LECHERTIER, BARBE & Co. as a colour manufactory for paper and canvas straining, and so on, in Glasshouse-street, at the rear of their Regent-street house, destroyed by fire in May last, have just been reinstated with increased facilities for carrying on the business.

We receive from A. Fischer, 11, St. Bride Street, Ludgate Circus, the London agent of the Stuttgart publishers, the first number of *Musterbuch für Bildhauer*, and of *Musterbuch für Möbeltischler*, to be completed in 25 parts, each part to contain eight illustrated pages. That the Germans surpass other nations in all that depends upon diligent research or exhaustive illustration is a frequent assertion. A striking instance of its truth in the department of art may be found in the "Kunst-historische Bilderbogen", of which a new edition was published last year by E. A. Seeman in Leipzig. Such a series of illustrations to the fine arts as that is, a series published, be it noted, "for use in schools", has never, we believe, been produced in any other land. To the publications now under review this high praise can hardly be given. We have only the first numbers before us, and the heterogeneous character of these may possibly be due to the fact that they are intended to advertise the series of which they form parts; still, to explain is not to excuse, and we find the total absence of arrangement a great drawback to the work. The designs may be useful no doubt, as they are intended to be, to the cabinet-maker and the stone-worker. Had attention been paid to their arrangement, they might have been no less useful to the practical artist, and of real value to a large number of people whose fault or misfortune it is that they do not exercise either of the above named crafts. The numbers before us contain not eight but twelve sheets of illustrations. The engraver's work has been very carefully done, and often done well. In the series devoted to decorative work in stone, however, they often appear a little hard and unsatisfactory. The

architectural engraving of our own artists, Le Keux and Jewitt, has doubtless made us fastidious. The numbers contain illustrations in every style from almost every period of history.

Art Abroad.

ART NOTES FROM PARIS.

(*From our Correspondent*).

After some months of artistic stagnation, we have now five or six exhibitions to explore. To begin with the Mirlitons; we find 49 portraits out of 147 pictures. Of the two exhibited by Carolus-Duran the less said the better. It may be well for an artist to be a man of the world, to do everything, and to go everywhere, if he be giant enough to do it all well, but if his own particular work suffers thereby, it were better to be a hermit. After the portraits Carolus-Duran has shown us, it is lamentable that he should have permitted one of these to enter public life. Nor does Bonnat's reputation gain anything by his portrait of Dr. Trélat, at once hard, dry, and black. Meissonier's portrait of M. V. Lefranc is a marvellously finished work, but unpleasant in colour. Ferrier's old man in a fur coat is the best piece of work we have seen from his hand: it is broadly painted and of good colour, and not loaded with paint as is the wont of this artist; the hand is not good.

A head by Vély, "Liseuse," is of such rich, clear colour, and withal of so charming a sentiment, that it makes one regret the more that he is no longer with us. Another head delicately modelled, with rich golden hair, by G. Bertrand, is worth studying. Duez has spoilt his landscape by putting a Parisienne of a certain class clad in mauve and very high heeled boots sitting upon the grass gazing out to sea. Why that vulgar error of the harmony of green and violet? Bastien-Lepage gives us a bit of Thames scenery, St. Paul's from the Surrey side, grey and pleasing in colour, but rather what the anti-smoke society would wish to see London, than begrimed in soot as it unfortunately is in fact. Of landscapes there are many charming specimens by Segé, Montenard, Japy, Flameng, and Delondre; but figure subjects are rare and not remarkable, with the exception of the "En plein champs," by Lerolle, which is a twilight effect, tenderly and lovingly rendered. Two marble busts by Franceschi of Mesdles. Croizette and Baretta show a refinement of execution and taste not too common amongst modern sculptors.

At the Volney, Delaunay's portrait of Mme. D— is one of the best of many: Bonnat and Carolus Duran do not shine any more than at the Mirlitons, but Bandry has a good portrait of a little boy painted vigorously, albeit wanting rather in colour, and rather hard. One of the best pictures here is Bastien-Lepage's little beggar boy, an echo of the "Mendiant" of the Salon last year. The face is singularly intense in expression, and the colour is fresh; but why has the painter glued the child to the background? There is no effect of distance; all is on one plane; and the lighting is that of a studio, rather than out of doors. Truer to nature is Lerolle's "Soir," a charming idyl of peasant life, recalling the poetic feeling of Jules Breton and Millet. A man has left his plough on the hill while he shouts to some one out of the picture; behind is a stretch of hill country purple in the evening glow; over head the stars are beginning to peep through the tender mist which spreads

over the landscape. Bouguereau is pretty as ever in his Holy Family, and not less waxy than is his wont; but his drawing and modelling are exquisite. Many landscapes deserve attention, notably those by Flameng, Montenard, Cazin, Daubigny, Japy, and Pasini.

The new and sumptuous gallery built by M. G. Petit in the rue de Séze was inaugurated by the Water Colour Society's soirée on Thursday the 16th inst. Everything has been done to make the gallery attractive; a soft carpet under foot, gorgeous lamps, excellent sky light, comfortable chairs and couches, a group of palms in the centre of the room, which is approached by a handsome staircase and corridor lined with marble busts and old tapestry. Taking the pictures in the order in which they are placed, I may begin with Duez's vigorous sketches, dashed in with a sure hand and a great feeling for colour. Here are air and light, but a slight contempt for aerial perspective, and in the "Jardin d'Acclimatation" the swans and the snow are too much of a piece. M. Duez's skies are rather woolly, but his greens are excellent. "Rêverie" is a replica of the picture at the Mirlitons. Worms has the usual Spanish subjects, treated in his usual clever though black and hard manner. Maurice Leloir's work is always good, finished without being niggled. His treatment of an interior, with a girl gazing at a nest of young birds, is perfect. So too is his fan; the subject a man playing the flute to his lady love in a boat gliding along a river, with tree-lined banks and water lilies. Detaille's "Autumn Manœuvres" of course is clever in the delineation of physiognomies and types, but it strikes one as wanting in colour: it certainly is not his best work. In fact none of this year's work is up to what the artist has previously shown. Whether Vibert means his "Andante" as a joke or not I cannot say: certainly the cardinal has anything but a serious expression, although it seems to be intended that he should be enraptured by the music. The whole picture strikes one as a caricature, and is withal hard and disagreeable in colour: the conducting monk is grotesque. Perhaps the gems of the exhibition are by Heilbuth. His two "Terraces" are both excellent examples of contemporary life, fashionable life even, treated with refinement and delicacy. Contrast the mother in the St. Germain, clad in creamy white, and the young girl in pink in the other picture with the mondaines of M. Duez, and any one can see how refinement will change even the dressiness of modern costume. M. Heilbuth works in body colour on grey paper, which, while giving a charming silvery grey tone to his foliage, deprives the skies of the air they would otherwise have. But his work is so excellent that it seems ungrateful to find fault; note the treatment of the flower bushes, how much is suppressed and sacrificed, and with what effect! Louis Leloir's "Negress" is a splendid piece of colour; she is clad in various reds, with a background of blue tiles, while a white mouse runs up her arm. In his "Sérénade" a man in 15th century costume serenades two girls at a window of a turret, while a scarlet clothed band accompanies him. The humour in the men's faces is extreme, while the background—a corner of Berne—is picturesque to a degree. The huge clock perhaps attracts too much attention. Several other pictures of M. Leloir's show him to be a perfect master in his own particular line. Observe too the way in which he treats his backgrounds; how they keep their place, and detract not from the figures. Altogether this is an excellent exhibition, but

why in the world did Lewis Brown, who has done such charming pictures, exhibit his mahogany horses and metallic grass? Le Blants' Refractory Bretons is clever, and good in colour, although rather greyer than is necessary for the subject.

These galleries are to be used in the future as the auction rooms for high class works of art—a most desirable change from the Hotel Drouot, where one is jostled by the great unwashed, and often prevented from seeing valuable works of art by loungers who know nothing whatever about them, or workmen who go to buy the cheapest of wares. Imagine Bonhams' sale rooms underneath Christie's, and you will have an idea of what visitors to the latter would have to suffer by contact with frequenters of the former.

One of the reforms suggested by the late art minister is so sensible, that it is to be hoped it may be carried out by the new Art Director (attached to the Ministry of Public Instruction as of yore—the Art Ministry being abolished). It is to form a school at the Louvre, from which to draw curators, librarians, lecturers, and other persons employed in the administration of the Museums.

The pastels have disappeared from the Louvre at present, in order to make the necessary alterations for the Thiers collection, which will be placed in that part of the building formerly occupied by them.

The Salle des Cariatides is closed, for the replacing of "Nike" upon her original pedestal—a vessel. This statue, colossal in its dimensions, and so remarkable for the exquisite flow of the drapery in the wind, was erected in commemoration of the Victory of Samothracia. Although anterior to the Alexandrian period, it is quite in the Phidian style, and is not surpassed by anything in the Museum.

Bonnat is commissioned to paint a Martyrdom of St. Denis; and Meissonier an episode in the life of St. Genevieve, for the Panthéon. What a pot-pourri of styles in this building: every variety of colour, from the chalkiness of Puvis de Chavannes to the inkiness of Bonnat.

Some of the best water-colours that have been seen anywhere for a long time, have been on view at the *cercle* in the rue Vivienne. They are by Mme. l'Aubinière (née G. Steeples), and show wonderful facility, and truth for nature; and they are in pure water-colour. Considering that one is some five feet long, and is grandly and powerfully treated, it says much for the technique chosen.

Another panorama in prospect! "Paris à travers les âges;" painted from archæological remains.

The sending in time for the Salon is from the 15th to the 25th March inclusive. Only 2,500 pictures and 800 drawings, &c., are to be placed. There is no important change in the regulations.

The great excitement of the moment is the Dumas-Jacquet affair. One scarcely knows which has made himself the most ridiculous—the painter who resented the re-sale of his picture—the author who resented being depicted as a Jew—or the son-in-law of Hebrew extraction who resented the insult (?) to his father-in-law. What an exhibition of the littleness of the great! It is another proof of the great sensitiveness of the men of the day, following as it does the absurd judgment against Zola for having taken in vain a name that one of its owners considers sacred to him alone. One wonders whether all these incidents are "created" as advertisements, instead of the ancient sandwich.

Paris; 21 Feb., 1882.

PENGUIN.

UNITED STATES.—(*From our New York Correspondent*). The fifteenth annual exhibition of the American Water-colour society was opened to the public last week at the New York Academy of Design. About 700 pictures are hung, (less by a hundred than were last year exhibited); and show the best works executed in aquarelle during the past twelve months. Your correspondent, he trusts, is not in the habit of becoming unreasonably enthusiastic in his praises over the triumphs of American art, but in writing of this remarkable exhibition he may perhaps be pardoned for giving way to some enthusiasm. To say that it is the best collection ever seen in New York is not saying a little: the water-colour society for the last four years has made the most admirable displays. It is not too much to say that this gathering of pictures would hold its own anywhere.

In subject and in treatment the paintings are thoroughly American: in the landscapes you notice a brightness and transparency of atmosphere which differs from the productions of any other school, I believe; they show an individuality and character of their own, and we have abundant need of these qualities: the tendency to ape the style of a particular sect of artists is not a wholesome one in our art. The figure subjects it is gratifying to find more numerously represented than of former years, and showing a deal of serious and valuable work. For years it has been accepted as an axiom by many people that aquarelle is good enough for landscapes and sketches, though utterly worthless for figure painting. But the real trouble is, I fancy, that the figure painter must depend primarily for his greatness in water-colour work upon his thorough mastery of all its complicated technique, and it is a good omen surely when our artists take hold of this difficult branch of the art at last in earnest with so good results.

One of the most interesting and important portions of the exhibition is to be found in the two large rooms full of etchings, numbering about 300 plates, and forming the first yearly exhibition of the New York Etching Club, which it is a pleasure to be able to say is in the most healthy and flourishing condition. That such a showing as the present one is possible is certainly a matter for congratulation: a few years ago it would not have been possible. It is one of the many indications that etching is assuming a position of importance and becoming more and more of every day application. The plates are notable for the dexterity in handling, and with remarkably few exceptions they show nothing crude or inartistic.

In this connection I wish to speak of a new publication which has set for itself the task of fostering American etching. In a former letter was mentioned the discontinuance of the "American Art Review", which is sincerely lamented. The series just started, "American Etchings", takes up the good work where the Review left it. It is the intention of the editor to develop the publication into a magazine, after the model of several of your successful periodicals devoted to this subject. He is fortunate in having the promised aid of a very large number of our best artists. The first issue contains a plate by Mr. Kruseman Van Elten, which he calls "The House on the Hilltop", a work of which it is hardly possible to speak too highly; it is vigorous, full of colour, without any tendency towards over biting which so often accompanies attempts at these qualities. The series starts off well with such a plate, and I hope

it may find its way to your side of the water, for it may be taken as a representative specimen of American etching.

It seems that Mr. Alma Tadema looks for an American market for his pictures. It will be remembered perhaps that his academy picture "Sappho" was purchased by a Baltimore gentleman last winter, who paid something not far from £5,000 for it. The artist's business representative, Mr. Descamps, has just brought out four magnificent specimens of his work which have awakened no little interest. Two of them, it is said, come directly from the artist's easel, having never been exhibited in England.

The most striking of the four is called "Tepidarium", a nude female figure reclining on a couch of marble, against which the flesh glows in contrast: a tawny lion's skin is spread beneath the hips, and the shoulders indent a pillow of pale pink. In the hand is held a feathery fan, which gives an arranged and conventional effect; otherwise it is impossible to criticise this picture. Every line in the exquisite form reveals the languor of the bath. Another picture, "Amo te: ama me", represents a youth and maid resting upon a marble bench, and below them is a sea of marvellous blue. The rendering of the marble here, as in the first picture, is perfect; for the rest, it is eminently Tadema-like. The third canvas shows a part of the Borghese Gardens: it is small and less striking than the others, strong in colour, and the foreshortening is a feat of drawing. The other, "The Spring Festival", is a painting some years of age and doubtless familiar to you.

New York; Feb. 7th 1882.

TYRREL.

FLORENCE.—(*From our Correspondent.*)—Giovanni Duprè, the Italian sculptor whose death you chronicled last month, was born in Siena, and in his early years was an obscure carver in wood. The work which first gained him reputation, placing him at once in the front rank of sculptors, was his bronze statue of Abel, which was first exhibited at the annual exhibition of the Academy of Fine Arts. That an unknown youth could have produced such a masterpiece was not to be believed; so the kindly critics suggested that instead of modelling his statue he must really have merely cast his model. Actual measurements of the statue and the model, made by a commission appointed by the Academy, disproved this theory; and to refute it farther he produced his second bronze statue, Cain. These two are now in a small room almost by themselves in the Pitti gallery, where they are greatly admired. Besides these, Prof. Duprè is the artist of the statues of Giotto and St. Antonino in the portico of the Uffizi palace; a beautiful monument in the church of San Lorenzo; a relief in the facade of Santa Croce; also of the statue of Cavour in Turin, and many others. The story of his life is most interesting, showing the final victory of genius over poverty, envy, and much unkindly criticism.

This year will witness a great change in the city of Florence. All that portion of the city including the old market, the Ghetto, and the streets adjoining, is to be torn down, to be replaced by new buildings. Although this is the oldest, and therefore in some respects a most interesting portion of the city, there are but few works of art to be found here, but these few will suffer by the change. A loggio or portico, built by Vasari, and which has been used for centuries for a fish market, will be

destroyed. In a little church near the market is a most beautiful relief by Luca della Robbia. This will be removed to the National Museum, where there are other of his works. The loss will be greatest in the picturesque buildings which abound in this part; the dismantled towers of Guelph and Ghibelline days; the strange old courts, and high, gloomy houses of the Jews' quarter; the narrow streets and frequent arches, are all to give place to a broad piazza and modern houses. The gloom of the twelfth century will be exchanged for the sunlight of the nineteenth, and though the city lose in beauty it will gain in health. The new piazza is to be lined by arcades, and in the centre is to stand an equestrian statue of Victor Emanuel. For this statue about thirty models have been sent to the committee, and have been on exhibition in the Academy of Fine Arts.

MR. OSCAR WILDE'S PROGRESS.

The American papers are, it is evident, hugely amused by Mr. Oscar Wilde; many of them, too, are rather hard upon him. Under the head of "An Æsthetic Pretender" the "Art Amateur" says "the young man has little to recommend him to public notice, and were he an American it is safe to say no one would pay five cents to see or hear him." He is of a type which, the writer judges, must be common enough in London society, but which happily can never be other than an exotic in the common-sense land of America. The writer adds:—

Mr. Wilde complains that he is "coldly received" by his audiences. Why should it be otherwise? What has he to tell them that is new? What claim has he on their enthusiasm? He knows that they go to see him only as a show. They pay liberally for the whim. What more can he expect? In his lecture, it is true, he would lead one to suppose that in some way or other he has been instrumental in bringing about the art revival in England. But we all know better than that. He is a mere excrement of the movement. The only thing he has given us that is new is the discreditable spectacle of an Englishman of birth and education turning mountebank without even the excuse of pecuniary necessity. Let Mr. Wilde take his pay and be silent.

At Boston Mr. Wilde had an immense audience. It was announced beforehand that sixty Harvard students would attend dressed in imitation of the lecturer. The despatch says:—

The students occupied front seats, wearing dress coats, knee-breeches, flowing wigs, and green neck scarfs, having lilies in their buttonholes and sunflowers in their hands. Mr. Wilde did not wear knee-breeches. He was greeted with applause, which changed to immoderate laughter by the time he reached the desk. After he had spoken for fifteen minutes many went out. Whenever he paused to drink water the audience broke into uproarious applause lasting several minutes. This occurred so often that Mr. Wilde paused, and glared upon the audience until silence was restored. His impressions of Boston are said to be unpleasant.

At Newhaven the lecturer received a respectful hearing, but curiosity and amusement (says the telegram) everywhere evidently far exceeded the approval of his eccentricities. One despatch to a London daily paper says Mr. Wilde was at first disappointed with the Falls of Niagara; but when he got underneath he realised their majestic splendour, and wrote in the hotel album, "The roar of the waters is like the roar when the mighty wave of Democracy beats upon the shores where kings lie couched

at ease." It is added that the latter lectures were more disorderly, but "he bore it well."

Mr. E. A. Freeman has also been lecturing in New York. On one evening he caused great amusement by saying, "Oscar Wilde? I don't know the gentleman. Oh yes, I remember now. He is that young Irishman lecturing here. I don't know him: I never saw him, and upon my word I never heard of him in my life until I came to America."

The incident at the Water-colour Exhibition to which our Paris correspondent refers was on this wise. About three years ago Mons. Alexandre Dumas bought from Mons. Jacquet, the painter, his Salon picture "La Première Arrivée", at the artist's own price: a few months ago he sold it at a large profit. In irritation at this Mons. Jacquet painted a "Jewish Dealer of Bagdad", using Mons. Dumas's features, and insisted upon having it hung at the exhibition: the officers of the society, apparently, admitted his claim as a member to hang what he pleased to send. After the caricature had been hung, Mons. Lipmann, son-in-law of Mons. Dumas, went to the exhibition, and drove his stick three times through the picture. Meanwhile Mons. Dumas himself had taken legal proceedings, as a result of which the picture had been ordered by the tribunal to be taken down. Mons. Jacquet has resigned his membership of the society.

A very considerable exhibition of pictures by living Russian artists is open in Paris, Avenue de l'Opéra. Would it be too much to hope for an adequate show, some day, of English paintings in the French capital?

Three mischievous fellows were detected a day or two since damaging pictures in the Louvre by daubing them over with red paint. Two works are seriously damaged; both are portraits of Francois I.; one, No. 113 in the catalogue of the French gallery, by Francois Clouët, dit Janet; the other, No. 22, by Richard Parkes Bonington. The offenders were arrested. Some artists who were at hand got off most of the smears before the paint had dried.

In order that the building, architectural, and engineering professions in Germany, whose members are in some degree government officials, may obtain intelligence as to what is being done abroad in the way of architecture, it has been determined to appoint an architect as an attaché to each of the principal German embassies in foreign capitals. The first appointments will be made to Paris and Washington. It will be the duty of these gentlemen to make reports of all new inventions of importance in connexion with architecture and engineering.

The first "School of Technical Drawing" in St. Petersburg has been inaugurated. Erected and endowed at the sole cost of Baron Stieglitz, it is avowedly an offshoot of South Kensington, planned with the advice and assistance of Sir D. Cunliffe Owen.

A Dunedin correspondent sends us the catalogue of the sixth annual exhibition of the Otago Art Society, of which Mr. W. M. Hodgkins, J.P., is president. There are 124 exhibits, chiefly landscape work; and the list has a pleasant colonial flavour given it by such titles as "Gum Leaves—a Study", "Study of a Cabbage Tree", and so on. Prominent in the catalogue are Miss J. Wimperis and Miss F. M. Wimperis, sisters of our London artist, who have chosen Otago as their home, and devoted themselves to Otago scenery. Mr. E. A. Gifford (a gold medalist, R.A.) is another resident con-

tributor of note and merit. This part of New Zealand has varied and attractive scenery; lake, plain, and fiord; and any landscape artist who may chance to rove so far will not come away empty. New Zealand is the natural second home of the Englishman, and it is pleasant to see art already planted and growing in its great towns. The report of the society shows a balance on the right side, and names the 17th December for the opening of its next exhibition. In opening that above referred to the President urged the advisability of increased attention to decorative and applied art. "In England," he said, "and on the continent of Europe, almost every trade is deriving some assistance, and consequent advantage, from the acquisition and application of art knowledge. In America we see, in almost every city and town of note, art galleries, art schools, in short art education in every branch going on, with the result that the American workman is taking—indeed has taken—his place amongst the most advanced of his class in other and older countries." In the same way might not Dunedin in her turn take her place among the towns to be celebrated for manufactures and industries brought to the highest pitch of excellence by taste in design and intelligence in execution?

The exhibition of the collected works of Basil Vereschagin, the Russian battle painter, is said to have quite taken Berlin by storm. It embraces 99 pictures of subjects connected mainly with India, Central Asia, and the Russo-Turkish campaign, together with about a score of drawings of various Eastern race types, and a miscellaneous ethnographical display of articles picked up in the course of the artist's adventurous journeyings over the oriental world. Some portion of this collection was exhibited at London in 1873 and 1879, but most of the paintings from the Russo-Turkish war, from sketches made on the spot, numbering twenty subjects, have not yet been seen in England. Vivid realism is the chief feature of these productions, and it seems that the aim of the artist has not been to glorify war, but rather to make his countrymen deplore and despise it. The exhibition is viewed by electric light during the day, and the visitor's ears are worked upon by a solemn organ and a Russian choir behind a curtain.

Speaking officially soon after taking up his post, the French minister who has now the direction of the Arts department, M. Ferry, dwelt on the necessity of "awakening in the artisan the slumbering artist," not to disgust him with his calling, but to elevate it and make it both more profitable and more attractive. Drawing must be made obligatory in every stage of education, and the effects of machinery and the excessive subdivision of labour must be counteracted. Individual initiative must be encouraged, and anything like official teaching in cabinet-making, pottery, &c., must be avoided.

Mr. Walter Perry was in Rome last month on business connected with his plan for the formation of a collection of casts from the principal sculptures of ancient Greece and Rome.

There is said to be a perfect craze just now for the use of stained glass lights in the United States, in church, chapel, and dwelling.

It has been recently asked why artists do not escape from our English winter by betaking themselves to the south of France. There are numbers, it is remarked, who never think of taking a holiday except in summer and autumn, although it may be done at a cost of five and twenty pounds, and although January in the south

of France—at Antibes—is the most delightful month, and offers one the privilege of enjoying one summer in January and another in July. At the Grand Hôtel du Cap, from the upper windows of which before sunrise are visible the dark blue mountains of Corsica, meals are served in the usual French style, and the charge is eight francs per day. Along the shore, towards Cannes, the artist will find an inexhaustible wealth of subjects. Occasionally an Italian shepherd is seen coming along, leading his black and white sheep and bearing a long slender wand. Meissonier has painted the rocky shore of the cape, and also the approach to Antibes, which is near Nice and also Monaco, and is easy of access, and at this non-fashionable time inexpensive, and to artists who are weary of studio work during the winter months offers a delightful change.

Art Literature.

Mountain Life in Algeria. By EDGAR BARCLAY. With Illustrations by the Author. (London: Kegan Paul, Trench & Co.)

This is a roving artist's book about the Kabyles and their country, who and which are apparently very visitable and interesting. One gets at the Kabyles from Algiers, by way of Fort National. There are no inns, but it is an obligatory custom for the headman of a village to entertain a stranger for one night. The traveller will be lodged under the same roof, but not in the same apartment, as the cattle, who will be driven through his room to theirs, and survey him all night through openings in the partition. He will be fed; and in the morning the headman refuses payment, but you give it to some one about the place. Mr. Barclay, in view of the nature of the native accommodation, preferred to accept the loan of a consul's tent, and spent under it, he tells us, pleasant days and peaceful nights. And Kabylia must be by no means an unattractive district, if we take Mr. Barclay's description. The landscape is beautiful, the vegetation luxuriant; there is glorious form and colour in the mountains; the people are picturesque in their habits and dress; the women are handsome and do not veil. Then there is that charm which is so real, though apparently so indefinite: "the villages seem to grow naturally out of the mountains, and the dress of the people accords exactly with their condition of life." The Kabyles are neither simpletons nor knaves; their work, if rude, is respectable and interesting. The climate is healthy and invigorating. Mr. Barclay made his first stay of a month in the spring of 1873; a second month was spent in the country in 1877; and in 1880 he made the sojourn of which the pleasant volume under notice is the outcome.

There were two of them: "my friend Muirhead and I"; but we read very little of the friend. They took a Frenchman as servant, shopped for the necessary stores and fittings at Algiers, packed up these and the requisite materials for sketching and taking photographs, and left Algiers on April 6 for Tizi-Ouzou, a French settlement on the borders of Kabylia, by diligence. Thence to Fort National by a vehicle which Mr. Barclay calls an omnibus; and—there you are! in the presence of "a grand tumble of mountains, range beyond range", with the great peaks and rocky masses of the Jurjura to the south, and roads—such as they are—leading into the villiages of Kabylia.

The travellers made for the establishment of certain French missionaries, and in time pitched their tent, with these friends within a walk. They remained, and, it would seem, enjoyed the stay with a quiet observant enjoyment; at least Mr. Barclay did, for, as before remarked, Mr. Muirhead is not revealed to us in detail. As an example of the text of this pleasant book, take the following extract:—

On one occasion a group of Kabyles was standing round when I abruptly left off working, and began gathering my painting traps together, for said I, "I see the wind is blowing the clouds in this direction, it will rain." "The wind does not push the clouds", said one, "you can see them moving in different directions at the same time." "But surely", said I, "you can perceive any day that it is the wind that moves them." "Does the wind move the sun?" said he. "No of course it doesn't." "God said to the sun, move always in one direction, and to the clouds He said, move about as you please." "Is that not so?" said he, appealing to his companions. They nodded gravely, and clicked assent without speaking. This clicking with the tongue, the same peculiar noise that a coachman makes to urge his horse, is a habit with the Kabyles; it seems to be a sign of assent. For instance, when painting, some men would come and see what I was about. One would say, "sec, he paints the cows!"—click! would go all the others, like so many pistols being cocked. "See he paints the houses also!"—click! they went, all round again, but no report followed—a feeble style of criticism.

I have often noticed that in asking some simple question concerning the weather—for instance, whether it was likely to turn fine, or be wet—they seem to consider it presumptuous to hazard an opinion on such a subject, that we should leave such matters alone, and not think about them, they being no concern of ours, but God's. Their manner implies that we should bear ourselves with a composed spirit, above a petty, fretful, unmanly prying into the works of the Lord. I have immediately dropped my eyes from the clouds to the earth, feeling quite abashed and inclined to say, 'bless my soul! why, so it is, now you mention it, I will not meddle with the subject any more, and never, oh never, look at telegrams in the "Times" concerning the wind, whence it cometh or whither it goeth.'

There is nothing profound in Mr. Barclay's book: so much the better; there is also nothing laboured, affected, or worked up. He sees with an artist's eye for form, colour, and dress, and amongst his many notes not the least interesting are those on the last named subject.

In books of travel one is thankful for any illustrations so that they are reliable. The artistic value of those with which Mr. Barclay has occasionally inter-leaved his book is not great. The majority appear to be etchings obtained by photographing the original pencil design of the artist upon a prepared plate. The effect is very similar to that of the so-called "soft ground" etching practised by M. Brunet Debaines and other artists. The figure drawing in all is unhappily defective.

Handbooks of Practical Art. By HENRY B. WHEATLEY, F.S.A., and PHILIP H. DELAMOTTE. 1. *Art Work in Earthenware.* 2. *Art Work in Gold and Silver—Medieval.* (London: Sampson Low, Marston, Searle, & Rivington. 1882.)

The aim of this new series of "Handbooks of Practical Art," as it is to be gathered from a prefatory "editor's note," is to present illustrations of good examples, ancient and modern, of the application of design to articles of everyday use, accompanied by letterpress

which shall be "an historical record of the progress of the art" under treatment. The first one of the series contains 64 illustrations of earthenware pieces, as to the selection of which we have no fault to find; though, for the purpose of any serious study, they should be five times as many. This would have altered the calibre of the work as a publisher's undertaking, and increased the price; or a conviction of its desirability might have led to the abandonment of the undertaking. Either alternative we should have preferred to the issue of works which, even in respect to their better portion, the cuts, must be pronounced fatally jejune.

The letterpress of the handbook on Earthenware is the merest compilation; of a kind which might, perhaps, find due place in the art column of a family newspaper; though, to do them justice, the editors of these commonly prefer that writers should give their contributions some impress of their own mind, and not send in what is virtually a string of extracts from five or six of the most easily accessible authorities, connected by sentences of which the best that can be said is that they embody facts and dates. The quotations, it should be stated, are frankly acknowledged.

The second manual, which has gold and silver work for its subject, gives forty delineations of examples. The chronicle which accompanies them is free from mere raw quotations; but there is a complete absence of any talent for making a dry matter interesting. The editors know their subjects; or, if not, they know where to go to borrow knowledge; but that is the only qualification their work displays for the task they have undertaken; and, though it is much, it is not quite enough. A set of short, bright sketches of the art crafts, with copious examples well engraved, and the significance of the illustrations well brought out by the accompanying letterpress, is among the requirements of the day: but to supply such requires literary aptitude, as well as acquaintance with facts and authorities.

Messrs. Macmillan & Co., who have in issue a series of Science Primers, and another of History and Literature Primers, have just published a *Primer of Art*, by JOHN COLLIER. It is a little book, pleasant looking in its simple get-up, concisely discoursing, in 88 pages, of ornament, sculpture, painting, texture, anatomy, colour, and so on; the remarks being generally judicious and wideseeing, though, as in the case of all primers and grammars, the positions laid down might be contested, in many instances, from the very bottom. Art Mr. Collier rather hesitatingly defines as "making something to please the eye": he is evidently not satisfied with this, nor are we. But it is as near the truth as we are likely to get in the compass of a single sentence. Added to a statement that "as a rule there is a considerable uniformity of opinion with regard to what is beautiful and what is not", is a remark that this consensus "is probably chiefly caused by the deeprooted nature of 'the feeling itself.'" This is a paragraph which, as a whole, reminds one somewhat of those sums in algebra which, set out in some twenty terms, resolve themselves by "cancelling" into some such fact as that 2 and 2 are equal to 4. If Mr. Collier had written—"a consensus which probably has its foundation in the physical structure of the visual organs", it would have shown that he had read some of the latest observations of thinkers, and have saved him the deliberate enunciation of a truism akin to that of the cautious Highlander who, on a given day, committed himself to the opinion

that it was somewhat colder than it would have been if it had not been quite so cold. The author of a primer should go as deep for his primes—if we may use such a word—as men have yet dug, and write with knowledge of the deepest digging, though he need not analyze the quartz turned up. Mr. Collier warns of a danger in connection with anatomy; the tendency namely of the artist to put down what he knows to exist, whether he sees it or not. He recommends oil painting in preference to water-colour for training, and advises a limited palette of thirteen colours; to wit—Brown ochre, yellow ochre, Naples yellow, white, orange vermilion, light red, Chinese vermilion, rose madder, burnt sienna, emerald oxide of chromium, cobalt, ivory black, and vandyke brown. To these (stated to be Alma Tadema's list, plus vandyke brown) he would add a pale cadmium, where necessary, for landscape work. Under portrait painting we find advice that "every incipient painter, no matter in what direction his genius leads him", should practise this branch. On the whole, the usual reviewer's phrase may be employed, with more truth than ordinary, in regard to this primer: it is one which no student should be without. A little revision in the direction of preciseness would make it exactly what a primer should be.

Correspondence.

QUERY.

Sir,—I should much like to ask the readers of your delightful periodical if either of them can tell me anything of a curious piece of Plymouth china. It has with others been in our possession for the last 30 years, and has an authentic pedigree before that. It is a sphinx on a slab, 13 in. long, 6 broad, and 10 high, from the crest to the base. It is most beautifully modelled, the anatomy perfect. The head is of a Greek type, the hair slightly drawn off the face, knotted behind, with long curls on either side, and it has a tiara above the brow. The paste is white and has the inevitable fire-flaws, but otherwise it is perfect. I have never seen or heard of a second piece of this description, and I should be glad if anyone could tell me if any such exists. Our sphinx has been seen by many connoisseurs, and much admired by them. I enclose my card and remain, yours faithfully, I. V. M., 4, Bedford-terrace, Plymouth, Feb. 13th, 1882.

LECTURES AND PAPERS ON ART SUBJECTS.—

Secretaries of Institutes, &c., are invited to notify these in advance, for mention (without charge) in *The Artist*.

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The Artist

AND

JOURNAL OF HOME CULTURE.

MONTHLY, 6d.

1 APRIL, 1882.

Vol. III., No. 28.

ROSA BONHEUR'S latest **CHEF D'ŒUVRE**, *The Lion at Home*, will be on exhibition from April 17 at L. H. Lefèvre's Gallery, 1, King-street, St. James's, S.W.

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ART AND ELECTRICITY AT SYDENHAM.



As a feature of the electric exhibition now open at the Crystal Palace, the Domestic Electric Lighting Company, with the co-operation of certain firms of prominence in upholstery and furnishing, has arranged a suite of five rooms in what was the Victoria Cross Gallery to illustrate the aspect of rich draperies and modern furniture under the Edison light.

Entering from the picture gallery, we come first to an ante-room or hall, by Messrs. Watt & Co. The ceiling is divided by light timbering into squares, and the furniture is mostly of oak, of Jacobean style, with brass "arms" dishes ranged here and there against the wall. A mantelpiece and several chairs of quaint design furnish the space; another feature is a sideboard of satisfactory originality. A frieze of red and gold embossed paper runs above the oak dado. The lights are applied as wall sconces, and are unshaded.

Next comes the Oriental smoking room contrived by Messrs. Liberty & Co., the versatile and indefatigable

art caterers of Regent-street. Features here are the tented roof of printed cotton, comfortable divans covered in Indian durries, a dado of Indian matting, and large panels of Japanese embroidery on the walls. It is lighted by suspended lamps of rich and glowing colours, and by two clusters of lamps hanging from the beaks of a pair of enormous bronze storks. On the floor are some of those rugs of rectilinear pattern which a too easy surrender of taste to the sentiment of admiration for orientalism has made fashionable: things harmonious in colour, but in pattern questionable, in so far as they consist of lines which are professedly straight, but practically are always most uncomfortably askew. Upon hanging draperies straight lines are thrown into elegant curves; upon flatlying textiles they produce an effect which nothing will induce us to pronounce pleasing, whether the articles come from Persia or Manchester.

From this luxurious transcript of orientalism, we emerge into an apartment comparatively austere; a dining room of the Adams type, designed and executed by Messrs. Bertram & Son. Pure in style and correct in detail, this is a worthy representation of a school that has many admirers, and is here shown to be not inconsistent with the dignity of dining. The walls are

hung with a silk-faced tapestry of etruscan red, and might with advantage have been a trifle warmer in colour. The window curtains and draperies are of olive embossed plush velvet, with handsome borders in olive and gold, embroidered by the Royal School of Art Needlework. The carpet is a fine Indian one, with a dark ground, and small pine pattern with intermixture of orange colour, imported for Messrs. Bertram & Son by Mr. Turberville Smith. The important work of this room however is the enriched ceiling, architraves, mantelpiece and doors, in carton-pierre. The ceiling is especially fine and graceful, and the sharp details of the work are well brought out by the electric light, which is here applied on the walls, and as standard lights on the fine mahogany sideboard. The dining table has a white damask cloth, over which is placed a central cloth of red embroidered plush, after the manner in which it is now the custom to partly conceal the white damask. The table is laid with glass and porcelain by Messrs. Phillips & Pearce. The light here is clear and bright without being overpowering; though we should have liked to see its effect as a shaded lamp above the dinner table, illuminating the sparkling glass and silver. It should be remarked that the whole of the fittings for the light—brackets, lamps, electroliers, and such like—have been carried out most judiciously and with great taste by Messrs. B. Verity & Sons.

Leaving this apartment, with its reminiscences of the spirit of ancient Greece and Italy, we pass into the last of the series of rooms, namely a drawing room and boudoir, by Messrs. H. & J. Cooper of Great Pulteney-street; and here a wealth of colour bursts upon the vision. The first and larger apartment, the drawing room, is bathed in a low-toned quiet light, the small glass lamps being in fact covered by tinted shades such as are used with wax candles. This accounts for the soft light all around, while the rays of incandescence are thrown downwards on the rich colourings of old Persian rugs, Venetian red velvet, rare embroideries, and also upwards, lighting a wall of deep lustrous blue, and broad frieze of pale amber, on which are painted free renderings of flowers, fruit and foliage. This is the work of Colonel Forbes Macbean, a talented amateur, and although, from a strictly professional point of view, there is a little want of constructive intention in the scheme of the frieze, the forcible and conscientious treatment of each detail compensates for the slight technical deficiency. For those who are not afraid of colour, this room offers powerful but well balanced hues, where the spectator may revel in reds, blues, ambers, and white. We confess, ourselves, to a feeling that, in any case but that of an exhibition, such wealth of colour is too great. The window curtains are crossed over a brass pole in a novel fashion, the corner spaces being filled in with brass repoussé work, and brass bands to correspond. In the centre of the room is a table of horseshoe form, covered completely in red plush velvet, and encasing a large blue and white china bowl, from which issues a tall feathery palm. A velvet covered settee, of Henri II. period, slightly curved on plan, fits in admirably against the hollow side of a Broadwood grand pianoforte.

A novel effect is obtained by the architectural division that separates the drawing room from the boudoir. This consists of an open trellis screen of turned spindles and arches, with an arched opening in the centre forming a portiere, the whole being painted white. Handsome

silk and silver thread tapestry hangs on the lower half of the screen, and a silvered lamp, electrically lighted, is suspended from the crown of the arch. It is curious to note the proximity of some thin inflammable Madras muslin curtains to the lamp above mentioned, without of course incurring the slightest risk, as the light is produced without flame, and cannot burn in the open air. A gorgeous pianoforte cover of crimson plush embroidered in old gold by the Royal School of Art Needlework is worthy of notice, as are other pieces by the school in the shape of curtains, table covers, albums and blotting cases. The white mantel piece and fireplace ottoman completely encircling the grate and forming a seat on either side is a prominent feature. In place of a central mirror is a portrait study in oils, the work, we were told, of Mr. E. Matthew Hale. Every lamp in the drawing room is shaded, and no one can complain of too much light. Not so, however in the boudoir, where the electric lamps are displayed in all their brilliancy, lighting up the rose du barri walls with a splendour enough to captivate a Frenchwoman. The silvered wall brackets, fender, and electrolier, by Messrs. Verity, are dazzling; and the moveable table lamp, connected with the dynamo machine by an insulated wire no thicker than a fine blind cord, gives a beautiful light for reading or writing, a shade of coral silk veiling it from the eyes. This charming room has delicate painted white furniture; a draped mirror surmounts the white mantelpiece. The interior of the fire-place is lined with tiles of a pale celadon tint, and in the centre hangs a silvered basket filled with flowers. Looking from the open casement across the nave of the Palace, filled with gaily moving throngs, and illuminated with the strange light of the huge arc-lamps half embosomed in trees which cast long shadows athwart the scene, it is difficult to imagine what more striking scene could be contrived even by the highest combined efforts of the latest phases of art and science.

Lectures and Speeches.

Sir Charles Dilke.

Presiding on the 16th of last month at the distribution of prizes at the Broadway Art Schools, Hammer-smith, Sir CHARLES DILKE, M.P., referring to the speech of his reported in our last number, remarked that he had been taken to task for what he had then said, and would now explain his meaning. He had argued that manners and customs changed so rapidly that the art which fairly expressed the requirements of one generation was unfitted for the purposes of the next. It was upon this point that he had been taken to task. Sir Charles proceeded to restate what his views were; and although our own version last month does not appear to have been inaccurate, we quote the restatement. He said that—

As regarded ancient forms of art we ought to admire and find all the good that was to be found in what had come down to us from previous generations although propositions of this sort were apt to run into a fanaticism of excess. The workman, having learnt the secrets of the old masters, should in his turn fashion his material in accordance with the needs of his own time. The decoration which was copied and applied to a different object to that for which it was originally intended would never look

right. Within our own time there had been a great improvement in architecture, furniture, wall papers, stuffs, carpets, stained glass, pottery and tiles, and other branches of art, as compared with the time immediately preceding, and although there had been a decline in some others, as in the manufacture of gold and silver plate and in the art of graining, yet there had been on the whole a great improvement.

Sir F. Leighton.

The President of the Royal Academy was present at a dinner given on the 11th of last month by the Lord Mayor to the leading promoters of the Smoke Abatement Exhibition, and, in reply to the toast "Art" said:—

In the name of those arts which have been so graciously acclaimed, I desire to join in protesting against what I shall venture to call the crushing curses under which the inhabitants of our great city groan during the better part of the year. Surely it is obvious enough that among the melancholy millions who grope their darkling way through our English winters none suffer so much under this smoke pest as the members of the community to which I belong, and for which I have now the honour to speak. Whilst the infection which emanates from the tainted breath of that smoke-pest fastens upon us artists just as it does upon you, and whilst, in common with the rest of you, we wheeze, we cough, we gasp, we choke, and occasionally we fairly flicker out like the rest of you, we are further and especially attacked and paralysed in the heart and centre of our intellectual activity; for we live by the suggestive imitation and presentment of that which is revealed to us by light—and by light alone—and made lovely by its splendour. To us, therefore, the quenching of light, the blotting out of colour, is an approach to the drying up of the very life springs from which we are fed and set in motion. The list of our grievances would be long, and would be wearisome, but many a brother painter must regret with me the interminable hours, days, and weeks of enforced idleness spent in the continuous contemplation of the ubiquitous yellow fog, depressing the spirits all the more for recalling the memories of distant lands, where the sun shines in the sky, and sheds its gold over all things, where the fragrance of a thousand blossoms, not the soot of a thousand chimneys, is wafted in through open windows, and where grime does not blot out the heavenly face of nature. All these and other things tend to make this plague of smoke a more terrible thing to us artists than even to our non-artistic fellow-sufferers.

Mr. Wyke Bayliss.

Moving a resolution at the Mansion-house last month in regard to free exhibitions of fine art for the working classes, Mr. WYKE BAYLISS spoke with his characteristic earnest eloquence on this subject, in which he takes so much interest. The working classes, he said, were strong politically, and could combine for various purposes, but in the organizing of art exhibitions they were comparatively helpless. That they appreciated them was shown by the fact that the little exhibition they had established in Upper Kennington-lane was visited last year by 27,000 people. Nor did they, by such measures, do anything to pauperise the labouring classes. "We do not offer them money, or anything that they could get for money. We do not lessen the necessity for them to labour. We only make life to them more worth living, and therefore labour more worth enduring."

A meeting to express approval of the principle of the Deceased Wife's Sister Bill, held at Exeter Hall last month, was presided over by Mr. Holman Hunt.

Exhibitions.

SOCIETY OF BRITISH ARTISTS.

A gradual but persistent improvement is evident in each succeeding exhibition of this Society. The best features of English landscape painting, or rather, the painting of English landscapes, may be studied here to as great advantage as at any other gallery in London, if not greater.

Mr. Stuart Lloyd has been busy on the Dorsetshire coast, and sends no less than nine works, good colouring apparent in all, combined with a careful and realistic rendering of foreground flowers and weeds. Mr. Edwin Ellis's vigorous seascapes, from their strong handling and high key of colour, would be sure to command attention anywhere. They are best seen at a distance, where their true effect comes out. Messrs. A. F. and J. E. Grace are well to the fore with characteristic bits of quiet Surrey and Sussex landscapes, "The Village on the Common", by the latter, is sweetly conceived and coloured. The veteran George Cole shows us that his hand has by no means lost its cunning; "Abingdon", an evening effect, is equal to anything we have seen from this artist of late years. Jas. Archer, R.S.A., sends a careful and conscientious study of "A Mountain Burn in Perthshire", and Mr. H. Chas. Fox shows that he knows how to paint an English thicket in spring or late autumn, and above all how to draw the anatomy of the birch tree. Mr. T. F. Goodall has several river subjects; "Noon on the River" is perhaps the best, but all are bright and luminous in colour. "Goodly Gleanings", P. Macnab, is a capital study of landscape and figures combined, a conscientiously painted piece of river scenery is "Passing Clouds", H. Maurice Page. Two studies from "Glencoe", Louis B. Hurt, are clever transcripts of mountain scenery and shaggy cattle, somewhat recalling the choice of subject and manner of Peter Graham. "Poor Pasture", Yeend King, is a bold attempt at rendering a glare of full daylight. "A Source of Gentle Waters", Kate Amphlett is a bright study of tree trunks and roots on the bank of a small pool. Other good landscapes are—"Among Bluebells", Linnie Watt; "Fishing from the Rocks", Joseph Henderson; "Peel Bay, Isle of Man", G. de Breanski; "On the Beach, Brighton; Early Morning", A. Helcké; "Brighton Lugger coming Ashore in a Breeze", J. Fraser; "Evening near Amberley", A. F. Grace; and "The Closing Day", J. Aumonier.

Figure subjects are not very numerous "The Village Barber", John Burr, is a humorous picture, of a child under the hands of the rustic worthy, and in mortal terror of the shears. Mr. A. J. Woolmer, the colour magician, as he has been termed, of the Society, is represented by a "Godiva", which is sure to meet with many admirers;—it is far superior to Mr. Woolmer's other inspiration "Thoughts from Shelley." "Violet", R. J. Gordon, is a prettily painted head, bearing a strong family likeness to many similar subjects we have seen before. "In Doubt", H. G. Glindoni, is perhaps the best painted picture in the exhibition; it is of a convenient size, and represents a connoisseur critically examining a canvas, a reputed old master presumably. "Polly my Wife, and Polly my Ship", W. Christian Symons, is a large work with life-size figures; a young sailor exhibiting to admiring friends a worsted worked ship in full sail; but the interest of the subject

does not warrant the scale of the work. "Sportsman's Friends", J. S. Noble, is a fine picture of dogs, guns and dead game, quite in the best style of this kind of work.

Among the water colours the most prominent are "After Rain: Ben Venue, from Loch Ochray", Alf. Powell; "Village of Crasters, Northumbria", W. C. Way; "Glen Rosa, Arran", H. A. Harper; "Summer," Miss O. P. Gilbert; "The Logan Rock, Cornwall", C. T. Davidson; "Ancestral Relics", H. R. Steer; "A Trout Stream", J. J. Curnock; "Boulogne Milk Girl", H. Caffieri; "A Marsh Stream, Newport", John Bromley; and "View near Brockenhurst", R. Huttula.

SOCIETY OF LADY ARTISTS.

Among the 740 works gathered together in the rooms of this society is a large number of works whose merits rise to a very creditable amateur level. A few rise beyond this level, but the majority is of the character we have described. Studies of flowers are plentiful, and of the landscapes the greater number are evidently the result of the annual summer holiday on the continent and at the sea side. A prominent feature of the exhibition is the series of street scenes in old country towns by Louise Rayner: "The Butter Cross, Salisbury," and "Market Cross, Winchester", have truth as well as artistic merit to commend them. The sunny landscapes, pleasant streams and sunny foliage, by Mrs. and Miss Naftel, painted with a liberal use of body colour, show traces of the influence of the gifted husband and father. Miss Clara Montalba contributes a characteristic painting of "London Bridge", with the usual features of brown sails, dark craft, and grey green sea and sky. Miss K. Macaulay has a trick of colour and choice of subject curiously like Hamilton MacCallum; "A quiet Evening on Loch Fyne", is specially noticeable in this respect. "Chrysanthemums", by Ada Bell, is bright and vigorously painted. Miss Beresford paints Italian peasants with a free and clever brush, and without any background but the white paper, a style of art more common with foreign than with English artists. Miss Linnie Watt once more shows us how she can paint a chalky cliff and beach; and in No. 507, "Spring-time", an admirable and pleasing green landscape, Miss Freeman Kempson paints land and seascape with a broad vigorous touch and richness of colour. "A Flirtation", by Bertha Newcomb, a pair of ancient grim visaged rustics, shows considerable humour, and is painted in a powerful and sober key. "Some Mediterranean Fish", by Mrs. Anderson, is a realistic and brightly coloured study of the opalescent quality of fish scales, relieved by one vigorous note of red in a fish of the gurnard species. "A study in light and shade," by Mary Backhouse Miller, is a well painted portrait of a pretty girl. We cannot understand how Mrs. Louise Jopling can have painted such a curious picture as No. 309, "Breakfast in Bed." The said bed must be quite ten feet long, and much wider at the head than the foot.

GRAPHIC GALLERY.

At the "Graphic" gallery Mr. W. L. Thomas, director of that paper, is exhibiting 128 water colour drawings made during the course of several holiday seasons in Switzerland—sketches that illustrate the cream of the scenes which are no less familiar than teeming with pleasant memories to all tourists whose ramblings have

at one time or other led them to "the playground of Europe." For the catalogue which not merely enumerates, but also briefly and neatly describes, the several drawings of the collection, Mr. Thomas offers an unnecessary apology: indeed we may take occasion to remark that it would in our opinion be well if every exhibition would adopt some similar system of explanatory letterpress. Turning to the contents of the gallery we find assembled a series of studies of buildings, landscape, and figure, which fully testify to the powers and versatility of the artist by whom they have been executed. Mr. Thomas's speciality, however, seems to be landscape; and he shows himself an adept in the treatment of the delicate effects of tender and opalescent colour which give to Alpine scenery so much of its charm. His work shows in this respect a great contrast to that of the late Elijah Walton, who also made the Alps his special study. In his paintings force and grandeur were more particularly aimed at and were gained too often only by the sacrifice of refinement and good taste. Mr. Thomas has however succeeded in combining, with happy effect many qualities: and while in Nos. 1, 16, 18, 27, and many others similarly treated, he shows how capable he is of reproducing the most delicate combinations of iridescent colour, he also proves to us in No. 104 that his hand is not wanting in vigour and force. His figure pictures, if not perhaps masterly, are always pretty and agreeable. Of them Nos. 20—a pleasant group of pretty faces and graceful figures enshrined in picturesque landscape—33 and 56, are perhaps the best.

ROYAL SCOTTISH ACADEMY.

(From our Correspondent.)

The fifty-sixth exhibition of the R.S.A. does not improve on acquaintance; on the contrary the impression produced by successive visits is an increasing conviction that there is a sad lack of interest in the pictures as a collection, though there are a fair number of works of considerable merit, among a larger proportion whose standard does not rise above mediocrity. The preponderance of portraits has something to do with this want of interest. In the three principal rooms their numerical strength is 15 per cent., some 70 or 80 in all; and as many of these are full-lengths they outweigh in effect if not in surface the collective works around them. Notwithstanding that almost all the academicians and associates are represented, some by a large, some by their full quota, there are few works of pre-eminent merit or of special interest on the walls. Some of the best work has been contributed by the younger men, while important pictures from the hands of the fathers of the academy are conspicuous by their absence. Quite a number of good pictures are contributed by ladies, and the water colours exhibited are of a high standard.

The place of honour is given to W. E. Lockhart's "Cid and the five Moorish Kings" exhibited in last year's Grosvenor Gallery, and on which I consequently need say but little. Though glowing with gorgeous colour, the work is lacking in composition, and falls short of the full dignity and pomp of such a scene. The apartment in which the ceremony is represented as being held is noticeably barren of furnishings, and there is little of regal state or nobility even in the sad looking old lady in the wooden chair. Mr. Lockhart's only other contribution is a large water colour of "Durham".

Among the other paintings illustrative of history or romance, "Prince Charlie's Parliament", by W. B. Hole, is a more satisfactory composition than his "Culloden" of last year. It is a cottage interior in which the luckless aspirant holds council with three of his followers, the nobility of the bonneted prince being unmistakably displayed through his simple garments and humble surroundings. "Secret Aid in '45", by George Hay, R.S.A., is not treated so dramatically as the subject admitted of; "Quiet Reflections", the smallest of his three contributions, is also the simplest and the best, representing with quaint humour a young girl contemplating her image in an old fashioned wall mirror. "Peg Woffington's Portrait", by Clark Stanton, A., is one of the best genre pictures, representing the interior of a studio, through the door of which the gay and dashing model is preparing to depart, leaving the old artist rivetted to his seat, evidently musing deeply upon her attractions. "Antigone", by R. Herdman, R.S.A., is a simple and noble figure statueque in pose and in treatment. "Penelophon", by the same artist, is a familiar face which has served for various classic heroines of different nationalities portrayed from time to time by Mr. Herdman. James Archer, R.S.A., displays his versatility by the variety of his exhibits in romance, genre, portraiture and landscape. "The Betrothal of Robert Burns and Highland Mary" must have been a stiff and passionless affair if Mr. Archer's rendering of the passage is correct. Robert Gavin, R.S.A., is as usual strong in Eastern scenes and studies of heads, exhibiting his fearless handling of colour, and his power of harmonising blues and reds in "The Holy Well, Rabat", and of blending blues and greens in No. 202, "Study." In addition to these characteristic works, we welcome in "The Flower Mission"—two girls distributing flowers to the patients in a children's hospital—a home subject, the painting of which is as sweet as the mission itself. The second cot is obviously out of drawing, being much too small for its distance away. "The Funeral of a little girl on the Riviera" by Hugh Cameron, R.S.A., has called forth endless variety of opinion, and has provoked much speculation as to the sentiments with which such an act is regarded by the six or seven young maidens who are assisting cheerfully at the ceremony, all around being brilliant with light and bright with sunshine.

Of the portraits, that of "Samuel Cousins, R.A.", by Frank Holl, A.R.A., is undoubtedly the best and most finished example. In his portrait of "The Lord Justice General," George Reid, R.S.A., has adopted a bold scheme of colour, backing a scarlet cloak with a huge red folding screen and marone carpet, while on the table are a red wax candle and a piece of red tape. Half-a-dozen portraits by the late President Macnee are exhibited, as are also several excellent portraits by Otto Leyde, Robert Herdman, J. M. Barclay, and Norman Macbeth, all academicians. Robert Gibb, the R.S.A. elect, is also represented by two portraits painted in quiet colours, his only contributions. Four members of the R.S.A. have their portraits on the wall, namely, A. Perigal, by the late President, Norman Macbeth, by his son, and from the easel of Mr. Pettie, R.A., J. Ballantyne in military costume, and another, the most startling picture in the exhibition, a fierce and sanguinary looking head and bust, evidently painted at a sitting, and which the catalogue informs us is W. E. Lockhart. There was surely never such a collection of ugly, awk-

wardly dressed and badly painted children than are here displayed on various canvases and by different artists. William McTaggart, R.S.A., is not to be congratulated on his portraits, which are wooden in form and chalky in colour. His "Away to the west as the sun went down," has a thoroughly out of doors effect, and some of the children are very cleverly suggestive, but there is not even a pretence of drawing in the rocks, sea, and sky. This disposition to be content with colour, and to neglect form is alarmingly wide spread, and is especially dangerous in the work of younger men.

In striking contrast with the productions of this sort is the glorious "Valley by the sea," of John MacWhirter, A.R.A., which justly occupies the chief place among the landscapes. Without being photographically precise, the foreground is carefully and honestly painted, and the difficulty of representing the depth from the spectator down to the sea upon which a forenoon's sun sparkles and by the edge of which a fishing village reposes, is most successfully overcome, while the intervening space is not left as a void, but is filled with pure appreciable atmosphere. This sense of atmosphere is not so conspicuously perceptible in Wm. D. Mackay's pictures this year, as in some we have formerly seen, though he still reflects the sweet freshness of nature. A. Perigal's landscapes do not grow upon one, and "On the Humber," by W. F. Vallance, is greatly lacking in colour. His larger picture of "Shipping on the Humber" is much better in composition and luminosity, but still too grey. In quite a different key on colour are J. Campbell Noble's river scenes, in which the use of rich browns and greens gives a tone peculiar to himself. His colour in "Departure of the Herring Fleet" is neither successful nor pleasant, and its truthfulness is at least doubtful. George Aikman, A., has two sets of pictures, three being very acceptable shore scenes, all remarkably like one another, and three pastoral scenes with a Corot-like effect, evidently the outcome of a study of foreign masters.

ROYAL HIBERNIAN ACADEMY.

(From our Correspondent.)

The fifty-third annual exhibition opened on Monday the 6th of March after a postponement of nearly three weeks, I consider it would be greatly to the advantage of the Academy to have fixed days for receiving works, opening and closing the Exhibition as nothing gives more dissatisfaction to their contributors than the uncertainty at present attending this matter. It consists of 666 works, and follows the rule of the past ten years, being an improvement upon its predecessors. The principal exhibits are by local artists, few pictures of merit coming from across Channel. The principal exceptions most of your readers are already familiar with: John Collier's "Last voyage of Henry Hudson", lent by the council of the sister Academy, has occasioned considerable discussion; while all agree in recognizing it as a high class picture, there are many who cannot understand why in a region of ice no frost should be upon the boat or garments of its occupants, and how Hudson's son comes to be so scantily clothed in so rigorous a climate.

One very noticeable feature in the present exhibition is the small number of portraits upon the walls. The President, Sir Thomas A. Jones, contributes, as usual, the most attractive portion in this section: his full length portraits of the Prince of Wales, painted for the

Masonic Hall, and E. Dyer Gray, M.P., ex-Lord Mayor, executed for the City of Dublin Corporation, are his most important; but decidedly his best is No. 42, portrait of the late Richard Montesquieu Bellew. In "A Dominican Study", and "Portrait of Corporal A. Brennan", we have a new departure from Mr. A. Burke's usual manner; the former is a well painted and carefully finished head of a monk. He has several other canvases, both figure and landscape, all bearing the strong impress of conscientious outdoor work: No. 316, a vigorously executed study of a Wexford fisherman returning from his day's toil across the wet sand, gives us a fine manly specimen of that hardy race; No. 35 is a bright sunny effect showing peasants gathering seaweed; and No. 137, "Breakwater near Wargrave", is one of the most charming landscapes on the walls. B. Colles Watkins is represented by four pictures, all of them marked by his usual painstaking study of nature. No. 28, "Kylemorelake, Connemara", being one of the best he has exhibited for many years, while No. 155, "Carrignacurra Castle, on the Lee" is a pretty little picture from the south of Ireland entirely different in tone and colour from his usual manner. Mr. P. Vincent Duffy has quite a crowd of small studies, like Mr. Burkes, carefully executed out of doors and all characterised by his usual brilliancy of manipulation. No. 41, "Glendalough, County Wicklow", his important and only large work is one of the most attractive pictures of the season, showing that dreamy lonely valley under one of its most characteristic effects. "The Village Scribe", "Left Behind", and "God save all here", represent incidents of Irish peasant life, a walk of art to which the painter, Mr. J. Brennan, R.H.A., has with great success devoted himself; in these there is an absence of vulgarity which in nearly all cases is present in the works of other artists attempting similar subjects. C. Grey, R.H.A., in "Trout Fishing up Stream", and "Deer Stalking", shows the knowledge and skill of the keen sportsman. "Boreen, Howth" a sunny mountain path, and "Gently Jack," children feeding a donkey, are strong effective pictures from the easel of Mr. Alfred Gray, R.H.A. S. Catterson Smith, R.H.A., sends several landscape and figure subjects, amongst the best of which are "Ellen Rhea, King's Island, Argyshire", "The Heart of the Trossachs," and "Much Study is weariness to the flesh," a particularly happy little picture of a tired out, sleeping child with school slate and other objects of study. No. 36, "A Pecos Lugger" is the best painting I have yet seen from Mr. N. Hone, R.H.A.

Arthur J. Mayne has five small canvases the principal being "Glenmaroon", and "Paddling in the Stream", two well executed illustrations of local scenery. P. H. Miller has a very successful head of a girl in a straw hat and feather named "Violets"—a portrait study in grays and blacks; and Miss M. D. Webb sends "Studious", representing a pretty little maiden reading. Amongst the artists working their way to the front, first place must be given to Miss Sarah Purser, whose works "The Pond", "A little Æsthe", representing a child carrying a flowerpot with sunflower, and "Boiling the Dinner", a rustic interior, all show a decided advance upon her previous efforts. Mr. E. J. Brennan in "An Autumn Day on the Liffey" and "The Dying Year", gives evidence of zealous and progressive work: for the first of these the council of the Academy have awarded him the Albert scholarship for this year. "Silver and Gold", by Miss S. Black, is a carefully executed study of

silver beech and autumnal foliage, good in colour and execution.

The water colour collection is not up to the standard of other years; amongst the best are "Pussy's Siesta", by Catherine J. Atkins, some vigorous drawings by B. McGuinness, a clever large woodland picture by J. Moore, H.R.H.A., and some sketches by A. Williams. Sculpture is as usual well sustained by Mr. T. Farrell, R.H.A., and his brother James Farrell, whose figure, representing the grief of Calypso after the departure of Ulysses is one of the best seen in the rooms of the Academy for many years.

I understand the receipts at the turnstiles are considerably in advance of former seasons. The sales are also numerous.

GLASGOW INSTITUTE OF FINE ARTS.

(From our Correspondent.)

The twenty-first annual exhibition of the Glasgow Institution of Fine Arts, as far as figures show, is much the same as last year's, with the one exception of the number of pictures on loan, which show a slight decrease in proportion to the whole exhibition. There are 1,000 works of art, 957 of which are pictures; and of these, 93 are on loan; while last year, the loan pictures numbered no less than 108; but unfortunately, this decrease has not enabled the works of Glasgow artists to occupy better positions; here and there one can be seen upon the line, but few fill positions of even secondary importance. This, considering the material the hanging committee had to work upon, is perhaps not to be wondered at. The works of four Glasgow artists, nevertheless, occupy positions of more than ordinary importance at each of the angle corners of the large room. One of these is "The Pass of Loch Ard," by Peter Buchanan: the dewy brightness of the earth, after being refreshed by bountiful rain, is what the artist has tried to portray; and he has succeeded. "Glimpse of Loch Fyne, from Deer Forest, Inveraray," by Robert Greenlees, another of the four, is a pretty piece of colour, and a wonderfully realistic rendering of this beautiful scene. "On Loch Riddu," by R. M. G. Coventry, the third, shows a decided improvement upon last year's work; the delicate and subdued key of colour chosen has been well managed, and the handling is broad and vigorous, but we must confess to feeling a slight want of completeness in the picture. The fourth, "Glenfalloch," by William Young, is a good picture of a clear, calm day, the mirror surface of the lake broken only by a barge, which is being slowly moved along.

A few more of the pictures deserve special characterization. On looking at "The Bashful Lover and the Maiden Coy," by Duncan Mackellar, one understands at once what tale the artist has illustrated; the feeling of delicacy which seems to pervade the whole colouring and the action of the bashful lover who is seen (through an open door) walking in the garden, are particularly happy. "The Veterans of the Forest," by J. L. C. Docherty, is a rich sunset, painted almost in monotone; in which there is plenty of deep colour, but no feeling of blackness: it reminds us somewhat of Cecil Lawson. "Little Lady Jane," by A. Davidson, though a portrait, is as a picture far before any work of this artist I have yet seen. The composition is good, the colouring harmonious, and the figure easy and graceful. "The return of the Flock," by D. Fulton, shows a decided

change from, but a questionable improvement upon, last year's work. The drawing, composition, and part of the colour is good, but the picture is spoiled by a decided feeling of blackness in the shadows. "Nann," by W. Y. Macgregor, has good colour and poetical sentiment, but I am inclined to think it rather hard and blocky in some parts. It is certainly a finer work but hardly such a complete success as his "Study of Apples", which, if not the best, is certainly one of the best pieces of realistic work in the exhibition. In "Fishing from the Rocks," Joseph Henderson has given us one of those vigorous seascapes which he is painting "on for ever and the same," with a bay and some fish in the foreground; but his picture of "Lup" is very different, and cannot fail to be appreciated by those who have had the good fortune to see any of our Scottish lakes covered with mist, all but the lowest portions of the hills and trees, from which it has just been dispelled by a clear bright and yet soft sunlight which comes from you can hardly tell where, raising the mantle which had completely covered all. On looking at this picture you almost see the mist rising. "West Loch Tarbert," by David Murray, A.R.S.A., displays many of the good qualities and none of the carelessness of that artist, the light shining through the trees upon the road, and the atmospheric qualities of the sky and distance being exceptionally good. "Chrysanthemums," by C. J. Lander, is one of the most powerful and complete pictures of any flower subject in the exhibition. "Fairy Loch," by J. D. Taylor, is a little piece of Highland scenery, treated in a realistic manner, but certainly not devoid of sentiment; the two birds flying past giving just enough life to make a picture; and the colour is very successful. "Father's Return—an incident in Fishing Life," by William Pratt, shows much promise, but the striving after prettiness of colour makes it somewhat weak.

SOUTHPORT.

To the fourth annual exhibition of the corporation now open, some 1,500 works were sent in, of which 1,049 are placed, including pictures by some of the best artists of the day. The hanging has been carefully and well done, and the exhibition is not only above the average, but far in advance of previous years. Examples of Pettie, Ansdell, Armitage, Hodgson, Storey, Phil Morris, McWhirter, and others known to art fame grace the walls, while Lancashire is well represented. F. T. Sibley (who is now resident amongst us) has two very fine landscapes on the line, "A Mountain stream near Llyn Idwal" and "The Meadows, Bettws-y-Coed", both of which point to the fact that in Mr. Sibley's restoration to health his hand has regained its cunning. Mrs. K. B. Cussons exhibits two portraits, one large genre picture on the line, entitled "Betrothed", and several smaller works. E. J. Duval this year is best in water colour, notably a sunset over the sea. W. H. Longmaid contributes one clever figure subject, "Sweet Violets", acknowledging the merit of which, the hanging committee has accorded it an excellent position on the line. S. L. Booth has one important oil painting, "Near the Pass of Lennie, Scotland" and several water colours; Wells Smith sends two works in oil, "Caught Napping", and "Never too late to mend"; Mrs. Pauline Walker is represented in a large study of dead poultry, which occupies the place of honour in the water colour room: this work was hung in the Liver-

pool autumn exhibition. "Falls of the Tummell, Scotland" is the only contribution from W. L. Kerry's easel; J. Greenhalgh sends several water colours, but is happiest in "The Terrace, Haddon Hall": a more ambitious work, "Evening, Westminster", though cleverly handled is false in colour.

Amongst the local amateurs Mr. B. Wyles figures conspicuously in Welsh views; Miss Ada Foran sends a still life study in oil; Miss Booth has this year abandoned water colour for oil, and exhibits a carefully painted group of arum lilies and primulas; Miss E. M. Jenkinson has two studies of roses; Miss Gertrude Whitworth "A Cottage on the Llanrwst-road, Bettws-y-Coed", good in colour, and full of promise. Archie Jones, who is rapidly identifying himself with the Liverpool school, shows in a little water colour, "A cottage near Barmouth", much artistic feeling and true perspective, a merit which is largely wanting in many of the most ambitious works exhibited in the galleries. Looking round the walls it is painful to note a conspicuous disregard of the laws of perspective both in landscapes and interiors.

There is to be no "black and white" exhibition at the Dudley Gallery this year. The autumn show of oils will take place, as usual. An exhibition of works by M. Tissot will occupy the gallery after the water colours now on view.

De Neuville's picture "The Cemetery of St. Privat" is to be exhibited shortly by Messrs. Dowdeswell.

Messrs. Dowdeswell & Dowdeswells have been exhibiting an interesting collection of copies by Miss I. Isabella L. Jay from the works of Turner. Many of these are singularly faithful and beautiful. Mr. Ruskin, in writing to Miss Jay, said, years ago:—"They are executed on entirely right principles, and are far more precious than the most costly engravings could be in interpreting, and not unfrequently in very closely approaching, the subtlest qualities of effect in the originals."

The Studio.

The following is a list of some of the results of the season's work by the several artists named, which may be expected to form features in the great exhibitions now coming on:—

E. Armitage, R.A.—"The Meeting of St. Francis of Assisi and St. Dominic amongst the ruins of Ancient Rome," figures half-life size. "One of Raffaele's Models," an Italian peasant woman and child. "The Sunny South," two Maltese boys fishing.

C. Burton Barber—"A Scratch Pack," 60 by 42. A small fair-haired boy of about seven, ambitious of emulating his elders, imagines himself an M.F.H., and mounting his shaggy diminutive Shetland pony, with his miniature hunting crop and horn, calls all the dogs about the place of various breeds to the number of half a dozen, and starts for a scamper in the park, followed by an old groom to see no mischief happens to the young master. The dogs enter fully into the spirit of the thing. By the boy's side trots a grand and solemn old St. Bernard, almost as large as the pony: a dandie and a fox-terrier lead the way, a Skye and a Dachshund have a friendly trial of speed, and a collie brings up the rear. Between the pack and its young master there is evidently a strong bond of sympathy. The crimson velvet dress of the boy, not too rich for his wealthy

surroundings, suggests the favourite hunting colour and focuses the attention on the principal object of interest, whilst the creamy white of the St. Bernard's chest and shoulders, coming against the deep brown colour of the pony, give the necessary contrast of light and dark to the centre of the picture. Much care has been bestowed on getting the best models for the animal sitters, the pony being a perfect specimen of its kind, and almost all the dogs being prize winners at the Kennel Club shows.

Edgar Barclay.—Three Algerian scenes: "Going to the Fountain," a group; "Passing Glances," and "Early Steps."

J. E. Boehm, R.A.—For the Royal Academy:—1. Marble statue of Carlyle: a replica in bronze is to be placed on the Thames embankment. 2. Marble bust of John Bright. 3. Head of a colossal statue of Sir John Lawrence: the statue (bronze) is to be erected in Waterloo-place. 4. Terra cotta bust of Professor Huxley. 5. Terra cotta bust of Mons. Bertrand. For the Grosvenor Gallery:—1. Sketches for the Earl of Beaconsfield's statue in the Abbey. 2. Sketch for a statue of Sir John Burgoyne. 3. Sketch of Dean Stanley for the statue in the Abbey.

G. H. Boughton, A.R.A.—1. "Minden"; a bustling port on the Zuyder Zee, a river showing shipping and ship-builders' yards. In the foreground a group of fishermen and sailors are sitting on a low brick wall. A brilliantly attired Dutch housewife and her servant are returning from market, laden with purchases. They seem to be the objects of complimentary remark on the part of the mariners, and to be quite equal to the occasion. 2. "A Dutch Watering Place." A group of fishermen and men discussing the "strangers", a number of fashionably attired visitors in the distance. 3. "The Apple of Discord." Some girls have thrown down a couple of apples which two urchins are wrestling for. The scene is near St. Ives' Bay, Cornwall. 4. "The Weeders of the Pavement." A deserted port in North Holland; women on their knees grubbing up the grass between the stones of the street. The old harbour-master is leaning against a post watching the operations. In the middle distance is a boat trying to get over the silted bar of the harbour. A forest of shipping is shown around a busy town across the bay in the far distance. 5. "The Burgomaster's Daughter": a girl in a skater's costume, 17th century, North Brabant.

A. de Breanski.—"Henley Regatta," the Oxfordshire shore crowded with craft and full of gaily dressed sight-seers; the final struggle in an eight-oared race is lending excitement to the various groups; the sky and the large expanse of river are very luminous and full of light, and the town and bridge of Henley fitly fill up the background. A group of trees on the right side of the picture, solid in colour and well kept down, afford the necessary relief to the bright confusion of the mêlée of boats and excited spectators.

G. de Breanski.—A large picture of "Peel Castle, Isle of Man," with a sky of singularly quiet yet luminous grays.

Edward F. Brewtall.—1. "Where are you going to, my pretty maid?" An ancient beau, attired in the costume of George III.'s time, is propounding the question to a buxom milkmaid, who, attended by her faithful collie, and carrying her pail under her arm, looks back at him over her shoulder, and listens to him with a saucy indifference. The ancient beau takes a pinch of snuff as he carries himself with a ceremonious grace befitting his costume. His curiosity is evidently that of an amiable Paul Pry, and the rebuff he is shortly to receive will not seriously damage his self-esteem. The background is a wooded landscape with sea beyond, the foreground is in shadow, and the distance bathed in sunshine. 2. "The Visit to the Witch." Two girls in mediæval costume pausing half in fear as they turn the corner to consult a wicked old crone who crouches

watchfully in the obscurity of a cave. Twilight is over the landscape, and the witch's caldron is bubbling over the fire, which sends fantastic wreaths of smoke across the sandstone rock that holds her habitation.

R. Barrett Browning.—"Labour," a peasant girl, life size, laden with rushes, descending a hill path. "Rest," a peasant girl, life size, sitting in a meadow. "Vespers," a monk ringing the bell for evensong. A portrait of the artist's father.

J. W. Burgess, A.R.A.—One picture, "The Spanish Letter Writer, or In the Multitude of Counsellors there is Wisdom." A girl is dictating a letter, but cannot make up her mind what shall be said: bystanders advise her, some in earnest, some in fun.

E. Burne-Jones.—1. "The Feast of Peleus," a picture of many figures, painted on almost a miniature scale. In the centre Jupiter, surrounded by the gods and goddesses. The Goddess of Discord offers the apple "For the Fairest." Juno, Minerva, and Venus simultaneously rise to receive it. 2. "Danae."

Mrs. Butler (Elizabeth Thompson).—"Floreat Etona," incident in the attack on Laing's Nek, Jan. 28, 1881.

N. Chevalier.—"Friends," an interior of a Buddhist monastery. "Arcadia," a young Polynesian mother, her infant on her shoulders.

John Collier.—"Clytemnestra" announcing the murder of Agamemnon; a full length life-sized figure. Portraits of the Lord Chancellor, Sir George Campbell, and Mr. Darwin; a full length portrait of Mrs. John Collier; and "Cassandra," a head.

Eyre Crowe, A.R.A.—"Defence of London in 1643." The citizens turning out to dig trenches and to fortify the city.

F. Dacey.—"All in the blue, unclouded weather," a boating subject at Teddington. "Kitty's Friend," a girl in white, with a cat, and "Dolce far niente," a girl in pink dress on a crimson sofa.

Frank Dicksee, A.R.A.—"A Love Story"; girl and a youth seated on a stone seat, embowered in leaves—an effect of moonlight—the upper part of the figures in shadow.

W. Maw Egley.—1. "Charles Surface refusing to part with his uncle's portrait." The picture, somewhat larger than a kit-cat, contains two figures, and represents the young scapegrace flicking the dust from the portrait with his handkerchief, while Sir Oliver Surface, as Mr. Premium, looks on, snuffbox in hand. The pursuits of the nephew find expression in the accessories, while Charles has his heel on the family pedigree which has fallen to the floor. 2. "The Challenge"; 24 by 20, a half-length figure of a young man in last century costume, seated at a table and cogitating the terms of a letter of defiance he is on the point of writing. Duelling pistols are at hand, and on the table is a miniature of a lady.

T. Faed, R.A.—"Going to Tata," a child who is just beginning to walk attempting to go from its mother to an elder sister, who, with outspread arms, is ready to receive her. 2. "I cannot, mother—I cannot." A young girl being urged by her mother to accept an offer of marriage. 3. "A Highland Gipsy."

E. H. Fahey.—"Out of the Hurly Burly," upright, 6 ft. by 4 ft. 9 in.; a tall group of willow trees reflecting dark in the still waters of a Norfolk "pulk" or small broad; in the distance are other broads, extending to the low, flat, blue horizon. The dark water is broken in the forepart of the picture by a floating mass of scum and duckweed; out of this grow masses of rushes and other water weed, with here and there a white lily. In the centre of the "pulk" floats a boat in which a fair maiden reclines luxuriously with a book "out of the hurly burly." 2. A smaller picture, also of a Norfolk broad, but quite different in character. The silver grey sky is reflected in the grey calm ex-

panse of water; distant trees on the opposite side of the broad form a narrow dark belt across the canvas; and with the exception of a small black yacht at anchor this is the only dark in the picture.

E. Onslow Ford.—For the Grosvenor, two busts in terra-cotta. For the R.A., marble bust of the late Sir Charles Reed for the School Board-room, and the plaster model of the Rowland Hill statue.

W. P. Frith, R.A., is unable to finish "The Private View." He will send a portrait.

Sir John Gilbert, R.A.—"A Fight for the Standard," a large canvas with numerous figures of men and horses. "Crabbed Age and Youth cannot Live Together," and a landscape with figures, Winchelsea, Sussex. "The Head of the Procession," a composition of many figures—a drawing five feet long—will go to the Society of Painters in Water Colours.

F. Goodall, R.A.—"The Site of Memphis," a large picture over ten feet long. "Dwellers in Tents" and "Arriving at the Well," scenes of Bedouin life.

A. C. Gow, A.R.A.—"A Jacobite Proclamation." A party of horsemen, ostensibly out for hunting, are met together in a gravel pit, where one of them is reading aloud a proclamation from the king across the water.

Edwin Hayes, R.H.A.—"The Derelict"; early morning after bad weather, a vessel picked up by English trawlers, lumpy sea.

J. Herbert, R.A.—"Justice is not always slow"—treasure-seekers who, while occupied in removing the trinkets from within a tomb, do not observe vengeance stealthily approaching in the form of two lions. 2. Eather, with her handmaidens, entering the throne-room of Ahasuerus to intercede for the lives of the Jews.

Hubert Herkomer, A.R.A.—"Homeward," a large landscape; and portraits of Archibald Forbes, Dr. Thompson, Master of Trinity, and B. W. Wynne. Also portraits of the artist's father at his carving work, of Joseph Joachim, and others.

J. E. Hodgson, A.R.A.—Scenes in Holland, entitled "Hobbema's Country", "Painter and Critic", and "In the Low Countries."

Frank Holl, R.A.—Portraits of Lord Cranbrook, Sir Frederick Roberts, Vice-Chancellor Sir James Bacon, Lord Overstone, Sir Arthur Hobhouse, E. H. Pomeroy, Q.C., Robert Few, Sir Charles Herries, K.C.B., T. Shuttleworth, and Captain Alex. Sim (in his 94th year).

F. W. Hulme.—English Summer. Landscape with ruins in centre middle distance, and river running across the foreground.

A. W. Hunt.—"Styehead Pass." A steep rocky mountain gorge with stream winding along the bottom; out in the distance grey cloudy effect.

R. Holman Hunt.—"The Flight into Egypt", will be exhibited separately. "Miss Flamborough" will go to the Grosvenor Gallery.

M. A. Langdale.—1. "An Idyll of the Spring," 14 by 20. 2. "Fair Windsor Towers," 14 by 20. 3. "The Roebuck Inn, Hastings," water colour. 4. "A Rainpool on Chobham Common," water colour. 5. "Moonrise," oil, 36 by 26.

Sir Frederick Leighton, P.R.A.—"Phryne", a life-size, full-length, female figure, undraped, strongly lighted by the setting sun, background of marble columns, sea, and sky. 2. "Honey Sweet", two lovers, the youth in the garb of a fisherman. 3. Half-length life-size figures of maidens, draped with classic backgrounds. 4. "A profile head of a girl."

G. D. Leslie, R.A.—"Pique", a young lady on the steps of a summer-house, disappointed at the non-arrival of her lover. "Molly" from "Wapping Old Stairs", and "Sally in our Alley." Royal Academy.

W. Linnell.—"Sheep Stray." Small landscape composition in this artist's well known manner, with sheep and figures in the foreground.

G. Long, R.A.—"Why Tarry the Wheels of His Chariots?" from Deborah's song. "Portrait of Sir Stafford Northcote."

Jessie Macgregor.—"The Mourning for Balder," the sun-god. The three Valkyrie maidens, in sombre drapery, messengers calling upon the earth to mourn, are represented coming towards the spectator over a wild country; groups of people in the distance. In allusion to the meaning of the myth, the sun has just set, a storm is coming, and twilight—prophetic of the Götterdämmerung or "Ragnärök"—is approaching.

J. Macwhirter, A.R.A.—"Ossian's Grave." "La Penserosa", a graceful weeping birch, a twilight picture. A "Highland Auction" and "A Rainy Day in Venice."

H. S. Marks, R.A.—"Lord Say and Sele brought before Jack Cade and his rabblement", a commission by the Lord Mayor. "A Song without words", a student walking in a sunny wood and listening to a thrush singing; and "A Fugitive Thought."

W. Calder Marshall, R.A.—1. "Cinderella," statue in marble. 2. "Œdipus at Colonus."

J. E. Millais, R.A.—"Pomona," a blue-eyed blonde girl of eight or nine, English in type, with peach-like cheeks and golden tresses. Apples in her apron and one in her left hand; others in a deal barrow by her side. She is dressed in white muslin, with blue sash, black lace mittens, and mob-cap, and stands in an orchard under the shade of an apple tree, the perspective spreading into a glade which terminates with a rustic gate leading into a wood. This picture is being engraved by Mr. S. Cousins, R.A., and will probably not be exhibited till next year.

P. R. Morris, A.R.A.—"The Sirens Three", scene in a fishing port in the north of Scotland—three fisher girls are exchanging badinage with the passing fishermen. 2. "The Sale of the Fishing Boat" and portraits. 3. "The March in Saul", an aged woman leaning on the shoulder of a boy who is in uniform of the Soldier's Orphan Asylum, and is playing on a fife, are crossing a bridge in the twilight.

W. J. Muckley.—1. Nightblowing Stocks, Roses, &c. 2. "Spring Time," pear and apple blossom. 3. "Christmas Roses." This, intended for the Grosvenor Gallery, is likely to be thought one of the noted flower painter's best efforts. The Christmas roses are shown growing in snow-covered surroundings. 4. "Autumn," a fruit picture, chiefly grapes, with landscape.

J. W. Oakes, A.R.A.—1. "Fishing Boats in Porchester Pool." 2. "Road in Wastdale," with the Screes and Lake in distance. 3. "Spring"; rooks building in trees, sheep and lambs underneath, and on the moor. 4. "The Mew Stone: a Stiff Breeze."

E. Opie.—1. "Gipsies en Route"; two girls boiling a pot, a man reclines on the grass, lazily looking on. 2. "A Mushroom Gatherer." 3. "A Market Girl," studies of children.

W. Q. Orchardson, R.A.—For the Academy:—"House-keeping in the Honeymoon"; also some portraits.

E. J. Poynter, R.A.—Design for the decoration of the dome of St. Paul's illustrating the Book of Revelations.

B. Riviere, R.A.—"The Magician's Doorway," two chained leopards at the entrance of an Eastern building. 2. "Una." 3. "Cupboard Love," a portrait of Miss Kate Potter and her favourite poodle. 4. "The King Drinks" (diploma work), a lion drinking by moonlight.

W. Dendy Sadler.—"Friday," a long canvas, exactly two squares; Dominican monks having a fish dinner in their refectory. The prior is entertaining two Franciscans as guests; six younger monks wait on the party.

Herbert Schmalz.—For the Royal Academy:—"Voices": a young fair girl in deep mourning going to a grave in a retired part of a country churchyard, bearing in her hand some white azaleas. She is looking round with a pathetic expression, a mingling of pained surprise and trustfulness, for she imagines that she hears whisperings on the wind. In the foreground are the hemlock, nettles, and dead leaves; behind a grey stone wall of the church, with an old window in which you see the light coming through a window at the other side of the church. For the Grosvenor Gallery:—two small pictures on panels, one a portrait, the other called "Alas!"

Marcus Stone, A.R.A.—1. "Bad News." A royalist lady has just received a letter, which she has dropped at her feet, and which tells her that her husband is a prisoner with the Parliamentary forces. The scene is in the courtyard of a country house; the trooper messenger stands in the background, an old woman-servant shares in the distress of her mistress. This picture is larger than any the artist has painted for some years. 2. "Il y en a toujours un autre": a pair of lovers in an old garden. He, a dry looking squire, has offered his hand and heart; she turns away, thinking of that "other" who already holds the first place in her affections. Time a summer's evening; costumes of the last century. 3. "The Foundling." A girl in a winter landscape has picked up a strayed white kitten. 4. "Portrait of a Little Girl."

G. A. Storey, A.R.A.—For the Royal Academy:—"The Coracle on the Dee," a landscape with figures; "Out for a Walk," and "A Flower Girl," portraits.

Charles Stuart.—Three important pictures painted at the places depicted last autumn. 1. "Sunny Autumn," 7 feet by 4: a small lake with bold mountain background, and summit of Cader Idris in the distance; the foreground a carefully studied bit of boggy ground; effect of sunshine and slight mist. 2. "Oh, for the touch of a vanished hand": a broad expanse of sea breaking on the shore in a gloaming effect, with solitary female figure leaning against an old boat. 3. "Cast Away": wreck of an old coasting vessel cast away in a storm long ago; sunshine and calm sea, suggesting contrast between the weather depicted and what it must have been at the time of the wreck.

J. M. Bowkett (Mrs. Charles Stuart)—1. "Jessica," upright 50 by 30: Shylock's fair daughter standing with a dreamy half-irresolute expression, holding the keys so lately given in her charge and thinking of her lover. 2. "Sally in our Alley," 30 by 12, figure leaning against the doorpost, knitting in hand, looking slyly round the corner.

E. A. Waterlow.—1. "Sheepwashing, East Sussex," 7 ft. by 4 ft. 6 in. A large flock is penned on a steep slope waiting to be washed, while the process is being carried out on a few in the foreground; a group of children watching under the trees close to the stream; others looking over a bridge at it; the whole lighted by a brilliant June sun. 2. "Home Again," 5 ft. by 2 ft. 11 in. A dusty road which follows a river in a broad open landscape; warm afternoon sunlight; in the foreground is a young girl leaning against some rails, and a boy sitting on a wheelbarrow waiting for a coach which just appears in the distance bringing home a sailor, who is waving his handkerchief as he recognises the group. This is a companion picture to last year's "Outward Bound" in the R.A. 3. "Woodland Gleanings," 6 ft. by 4 ft. 6 in.; a spring subject, in the landscape at Bonchurch, Isle of Wight, children picking up dead wood; spring flowers; sea in the distance.

G. F. Watts, R.A.—Portraits of the Prince of Wales, Motley, the historian, Dean Milman, and Sir Benjamin Brodie.

H. C. Whaite.—"A Stronghold of Edward I." Large water colour (antiquarian) of Harlech Castle from the marsh below. The last rays of the summer sun light up the castle, the lower part of the rock, &c., being in shadow.

Mr. JOHN COLLIER is about to paint a portrait of Mr. Alma Tadema, which will be engraved for Mr. Lefèvre and published.

Mr. E. J. PHYSICK is commissioned to execute the tablets which are to be placed in a porch now being added to St. Andrew's, Biarritz, in memory of the British officers who fell in the south west of France during the Peninsular War.

GUSTAVE DORÉ is trying his hand at a bronze statue of Alexandre Dumas. A numerous series of photographs has already been collected by the painter, who has never concealed his ideas of the value of photography to his art. Doré's model will be cast in wax, by the so-called *cire perdue* process; that is to say, the metal will destroy the mould in the process of casting, and nothing will then remain behind but the bronze statue.

Mr. CHARLES EVANS has just erected a painted window to the memory of the Rev. Curteis Young Norwood, in Sevington church, Kent.

Dr. George Wyld has been sitting for his portrait to Madame ISABEL DE STEIGER at her studio in Holland Park Road.

Art Sales.

UNDER THE HAMMER.

After three or four very dull months, some important sales of porcelain and furniture took place during March. Of course the most prominent event has been the extraordinary price of £2,300 realised by the Celadon vase of the late Mr. Popham; probably the greatest price ever given for a single jar. Recording the sales, however, chronologically, we have to notice a small but valuable collection of Lady Harriet Hamilton, sold on March 1st. In this, a Louis XV. clock of ormolu, the design scrolls, with dog and stag at base, and several old Dresden flowers mounted on the branches of metal, realised 85 gs.; the next lot, a similar clock, but the base formed of a well known model in old Dresden, of two cupids embracing, brought only 40 gs.: some of the mounting was pronounced later than the other parts; hence the great difference in price. A charming little Louis XVI. table, of *parquetterie*, with very simple brass mounts, in size about 2 ft. 6 in. broad and 3 ft. high, the upper part receding from the lower and forming in reality a cabinet on stand, realised 105 gs.; a price that seems high for so simple and unpretending a little piece of furniture, but it is undoubtedly true and genuine in every respect, and the condition excellent.

A different property commenced at lot 116. The last few lots of the same day's sale were said to be part of the collection of Mr. E. J. Coleman, of Stoke Park, and some of these, being important specimens, realised good prices. A pair of old Dresden figures, 8 in. high, emblematic of spring and summer, with fluted Louis XVI. ormolu plinths, brought 100 gs.; and the next lot, a pair of old Dresden seagulls about half life size, mounted in the centre of ormolu branches forming candelabra, and relieved with Dresden flowers, forming as a whole two very decorative ornaments, fetched 380 gs. the pair, after a very keen competition, Wertheimer leaving off at 200, Höchstler at 280, and Grindlay securing them for whoever gave him so liberal a commission. The next lot were similar but smaller, and storks stood in place of the seagulls: these brought 210 gs. only. Lot 158, a pair of handsome old Sevres tureens and covers

painted with medallions of fruits and flowers, and also richly mounted with metal gilt, so as to form vases, fetched 150 gs.: these were formerly in Lord Pembroke's collection. A pair of very fine old bronze groups, Hercules slaying the Centaur, and a centaur carrying off a nymph, were knocked down to Wertheimer for 210 gs. These are a charming pair of bronzes, and in splendid condition.

The collection—art furniture and china—of the late Col. Long, most of which was formed by the late Earl of Farnborough, was sold on March 9th, and brought good prices. Of oriental the best prices were £120 for a pair of lavender vases with flowers and ornaments in relief, and mounted with metal gilt handles; and £45 for a pair of old Japan fluted jars and covers in red, blue, and gold. Of the blue and white a good deal was of indifferent quality; but lots 62 and 63, a pair of large bottles and a jar, were knocked down to Wertheimer for £290; and 64, a pair of deep blue jars, fetched £110. These pieces were of dark rich blue, with medallions, landscapes, and flowers on white ground as a relief. A cylindrical bottle of coloured oriental, lot 86, was bought by Durlacher for £115; a large price for a single piece, but the colours were brilliant and quality excellent. There was little Sèvres; but a few of the lots were of high quality, and the prices were accordingly considerable. Two little "cabarets," or small tête-à-tête sets, lots 103 and 104, brought £126 and £262 10s. respectively: the latter would probably have fetched more but for a damage to the plateau. In the furniture the chief attractions were a pair of black buhl pedestals, lot 121, which sold for £106; and lot 124, a pair of buhl console tables, £409 10s. These latter were well worthy a visit to Christie's to inspect; the design excellent and condition very good.

The heaviest sale of the month is of course that of the late Mr. Popham's collection, removed from Littlecote, the furniture and such like, from Park-lane having been sold some months ago and duly noticed in these columns. It is said that Mr. Popham left this collection to be divided amongst the children, and hence the dispersion under the king-street hammer. Probably this arrangement, coupled with the well known popularity of the late owner, may account to some extent for the perfectly ridiculous prices realised by many lots, as members of the family had probably given rival commissions for some of the pieces they wished to have, more for the sake of recollection than the value from a collector's point of view. Thus, Crown Derby dinner, dessert, and tea services, with many breakages, icepails, and the coarser kind of figures, brought prices that it would be misleading to quote. Of the oriental in the first day's sale the most extraordinary price has already been quoted: of this Celadon vase which fetched £2,300 Sir Richard Wallace is reported to be the purchaser. Another high price was £440 for a set of magnificent old Japanese jars, 40 inches high. In the second day's sale the chief attraction was the Sèvres china, of which the most noticeable lots were 308 and 309, a centre vase, and a pair, which fetched 530gs., and 825gs., respectively. These vases were almost entirely without subject, the only decoration besides rich deep gros bleu and fine gilding, being two small oval medallions on the single centre vase. In height about 16 inches, they formed a grand set, though not strictly of the same date, the single vase being a little earlier than the pair. The price realised by the three was considerably less

than had been anticipated, and Mr. Wertheimer, who secured them, will doubtless resell at a handsome profit. In the third day's sale, which included a few lots of Worcester of high quality, lot 480 a straight shaped pint mug, blue scale ground and panels of birds, brought 40gs.; and 485, a perfectly charming little set of three vases of brilliant mazarine blue, with panels of long tailed birds and the richest and most intricate gilding, were knocked down to Mr. Litchfield for £110; about £30 or £40 less than it had been generally expected they would realise.

THE PICTURE MARKET.

During the last few weeks Messrs. Christie's rooms have been the scene of the dismemberment of several interesting collections; for the most part consisting of modern pictures. The pictures and drawings, the property of the proprietors of "The Graphic," being well known, created some attention, and the prices obtained for the black and white drawings were good, few of them selling for less than five guineas, and the "Right Hon. W. E. Gladstone, at Midlothian," by W. Small, reaching fifteen guineas. For the "Types of Beauty" the bidding was slack, many being bought in; the best price was for Mr. Tadema's, which was knocked down for 190 guineas. Amongst other lots were Mr. P. H. Calderon's "Out of Reach," £210, and Mr. J. E. Millais's "Little Mrs. Gamp" (with copyright), £1102, which was bought in. On the 4th of March, the following lots, from various collections of modern pictures, were disposed of for the prices named:—

G. B. O'Neill, "Geo-Up!" £215; "The Rehearsal," £215; F. D. Hardy, "The Wedding Breakfast," £535; J. C. Horsley, "Le Jour des Morts," £183; Marcus Stone, "Time of Roses," £273; R. Ansdell, "El Puente Viejo, Granada," £304; E. M. Ward, "Judge Jeffreys and John Baxter," £399; Mrs. R. Solomon, "Peg Woffington's Visit to Triplet," exhibited at the R.A., 1860, £54; J. Sant, R.A., "Little Red Riding Hood," £141 5s.; B. W. Leader, "At Lodore, Derwentwater," £199 10s.; Sir John Gilbert, "The Standard Bearer," 1879, £152 5s.; W. P. Frith, R.A., exhibited R.A., 1874, "Prayer," £162 15s.

The sale on the 11th, of the collection of pictures the property of Mr. A. T. Hollingsworth and Mr. Stephen Plummer, attracted a large number of buyers, and some good prices were obtained. The water colour drawings and oil paintings were chiefly of the modern English school. A notable water colour was the "Pine, Melon, and Grapes," by William Hunt, of which Mr. Ruskin remarked in 1879 that "the grapes are the vintage of Rubens, and the shadows are the darkness of Tintoret. It is wholly free from prettiness of manner, and in force, spring, and succulence of foliage it is as if the strength of nature were in it rather than of human hand." It fetched 225 guineas. There were no extraordinary prices given for the oil paintings, but the following are amongst the more important:—

T. S. Cooper, R.A., "Sheep: heavy rain, cloud effect," £73 10s.; "Group of Cows and Sheep," £139 18s.; J. Pettie, R.A., "The First Lesson: a promising pupil," £95 14s.; "Drum Head Court Martial," the finished study for the large picture, £194 5s.; H. W. B. Davis, R.A., "Sunrise on the Falaises of Boulogne," £325 10s.; "Sortant de l'Eglise," £441; W. Q. Orchardson, R.A., "The Challenge," exhibited at the French International exhibition, 1867, £504.

On the 18th, took place a more interesting sale of modern English pictures than any that has yet occurred

this season. This collection, belonging to Mr. G. R. Burnett, was varied, but contained many remarkable pictures and drawings. Amongst the latter it is interesting to note the following prices:—

F. Collier, "A Coast Scene," £84; *J. M. W. Turner*, "Sisteron," £52 10s.; *H. Moore*, "On the Goodwin Sands," £68 5s.; *Sir J. Gilbert*, "A Standard Bearer," £126; *W. Hunt*, "Meditation," £84.

Coming to the pictures. Of those by foreign artists, *M. Lefebvre's* "Chloe" went for the small sum of 38 guineas, whilst *Pierre Billet's* "Laveuses à Yport" (1876) fetched the large sum of £525. Of those of the English school, the three pictures by *Mr. J. C. Hook* and one by *Mr. E. J. Gregory* were the most important, and went as follows:—

J. C. Hook, R.A., "Home with the Tide," £1,333; "A Sailor's Wedding Party," R.A., 1863, £1,060; "Gathering Sea-weed; Coast of Brittany" (1865), £918.

E. J. Gregory, "Dawn," £430.

The collection of engravings and etchings, the property of the late Lord Beaconsfield, sold last month by Messrs. Sotheby, had few artistic merits, and further taught us little of the late earl's private tastes and pursuits, the greater part of the collection having been made by Isaac Disraeli.

It is understood that the sale of the Hamilton palace collection is to commence with the Dutch and Flemish pictures, and a selection from the decorative furniture and other works of art, at Messrs. Christie's, in the week ending 17th of June.

Academies and Institutes.

The National Gallery is to have during the ensuing financial year £9,600 for the purchase of pictures; the National Portrait Gallery £750.

In the House of Commons last month Mr. Bryce asked the Vice-President of the Committee of Council on Education whether it was the intention of the Science and Art Department to carry out the promise to establish a science and art school in connexion with the East London Museum at Bethnal Green, which was given by the Committee of Council on Education in 1870. *MR. MUNDELLA* said he did not see how the government could fairly be called upon to establish and maintain science and art schools at the east end of London on any other conditions than those which are applied to the provinces.

The Paris Academy of Fine Arts has elected *JOHN EVERETT MILLAIS, R.A.*, to the vacancy in their list of foreign associates created by the recent death, at Florence, of *M. Dupré*. The committee of selection brought forward three names, *M. Guillaume Geefs*, the well-known Belgian sculptor, *Mr. Millais*, and the Hungarian musician *Liszt*. The English painter was elected by 21 votes against 13 given to *M. Geefs*, and 1 to the famous pianist.

The piece of bronze entitled "Peril", by *Thomas Brooke*, has been lent by the Royal Academy to the South Kensington Museum, as has likewise the fine statuary figure the "Prodigal Son" by *W. Calder Marshall*. We noticed also on the walls last month Poynter's "A Visit to Esculapius".

MR. HUGH STANNUS has been appointed teacher of the classes for ornamental design at South Kensington. Introducing him to the students in training, *Mr. Sparkes*

referred to the new regulations which demand more or less design for all the certificates as having for aim to train teachers of design as much as general art masters, and to make the new "great 7th certificate" the goal of masters in training.

A select loan exhibition has been arranged during the present term, at the Rugby School Art Museum. The principal lenders are the *Rev. A. A. Isaacs*, of Liecester, and the *Right Hon. J. Chamberlain, M.P.*, and a very excellent and educational collection has been brought together. A charming sketch in oils by *Turner* has recently been purchased at *Agnew's* gallery, by the authorities of the school, for the permanent collection. Though the subject, "Off Ramsgate", is slightly treated, it is in the great master's best manner, lovely in colour, and full of suggestiveness. The art museum has also acquired 14 additional drawings by old masters, given by *Mr. Matthew H. Bloxam*.

The following gentlemen have been appointed Examiners in Drawing, Intermediate Education, Ireland: *Robert Harris*, drawing master, St. Paul's Schools, (geometry); *John A. Vinter*, artist, (perspective); and *Thos. M. Lindsay*, drawing master, Rugby School, (free-hand and shading from models.)

Through the energy and ability of *Mr. Bentley Smith*, its curator, the Plymouth Art Club has obtained permission from the Board of Trade to hold an art union in connection with its exhibitions. To express their approbation of this and his many other services, a testimonial consisting of *Planche's Costume*, *Marshall's Anatomy*, and "Evangeline" illustrated by *Dicksee*, was recently presented to him.

Under a rule which provides for the admission of persons eminent in literature, science, or the arts, *Mr. J. E. Hodgson, R.A.*, has been elected a member of the Athenæum Club.

AID TO ART IN THE PROVINCES.

A deputation representing forty cities and towns in the United Kingdom, waited last month on *Earl Spencer* and *Mr. Mundella*, with whom were *Sir P. Cunliffe Owen* and other gentlemen, to urge—

1. That a special grant be made to the science and art department, South Kensington, to enable them to deposit in local galleries original examples and reproductions of industrial art adapted to their special local requirements, and also to maintain in efficiency, and to further develop, the circulation system now administered by the department.
2. That gifts or loans of such works as may be available from the national collections of pictures, and from the British Museum, should be made to provincial museums and art galleries.
3. That the distribution of examples purchased by Government grants be proportioned to the amount raised and spent by provincial galleries or museums of art in their own localities.
4. That, in order to give due effect to these proposals, it is desirable to place the whole of the national art collections under the control of a department of the Government.

MR. JESSE COLLINGS, M.P., presented the case to the Lord President of the Council. *EARL SPENCER*, in reply, said he was aware of the importance of the subject, and of the interest felt in the matter throughout the country, but could not at that time say anything to pledge the government in regard to placing museums and galleries under one management. The noble lord went on to say:—

The treasury have agreed to increase considerably our vote, so that we shall be able, we hope, largely to assist local museums. We have an increase of £2000 in the coming

year for purchases, making a total of £10,000 for 1883. That will facilitate our aid to local museums very much, because the larger the number of objects we have in the museum—except those which cannot be moved without danger—the larger will be the number available for the country. We don't confine loans to any particular class of objects, but send all that can be safely moved. We have also £1500 increase for reproductions, making £3500 in all for that purpose. We have an increase of £250 for photography, which is a most important means of educating art students and others. We have thus got an increase of £3750 with which to assist local museums in the sense in which this deputation wishes it. We have also assisted—and I attach great importance to that—particular localities with art collections. We have lately started an important matter of education, which we think will have a beneficial effect on education, namely, the commencement of a museum of casts, which will be historical from the Greek times downwards. We shall have the collection of casts at South Kensington arranged in such a way that we shall be able to aid the local museums and different schools of art who desire to have replicas. That also is, I think, in the direction in which you are pressing us (applause). You are aware that the treasury are our masters in money matters, but I think I have shown that they have been willing to assist us this year by giving us an increased vote, and that, I think, augurs well for what I think we may do in this direction in the future (applause).

Mr. MUNDELLA also addressed the deputation, assuring them they were “flogging a willing horse” in coming to the department, for he had come to that office pledged as deeply as a man could be by a number of speeches staring him in the face, all in the direction that they were now urging. While deprecating any distintegration of the national central museums by “circulating” what should be permanent deposits therein, the hon. gentleman assured the deputation of his sympathy with their wishes. He reiterated an opinion he had often expressed, that the South Kensington Museum, the National Gallery, and the British Museum ought to be united under one department, but that, he said, was a question for the Government. He observed that the possession of the Indian Museum, now being transported to South Kensington, would give them an immense increase of loan objects for circulation.

NATIONAL TRAINING SCHOOL.

The prizes won by the National Art Training School, South Kensington, were distributed on the 15th March by EARL SPENCER the head of the department. Referring to the opinion of some that there ought to be no State-aided art schools in this country, he said he believed that the highest culture could not be attained without some sort of endowment. In former times they had the universities and colleges, all of which had endowments; but it was left for this generation to apply that principle to science and art. The annual report by Mr. J. SPARKES, the head master, contains the following noteworthy passages:—

The modelling class some so large both in the day and night classes that space had to be found to allow of its growth: this has been provided for by the removal of the etching class to a smaller room, a change that will be less felt as the class had diminished, owing to various circumstances, considerably during the past two years. One result of this change is the loss of the services of M. Legros, who retires from the staff of teachers, his presence among whom, from his eminence as an artist, conferred so much distinction.

I am happy to say that a teachership in design has been instituted, and venture to predict for it a career of large usefulness. The establishment of this class indicates a return to former lines of study which accidental and local circumstances, more than any change of principle, had recently caused to be somewhat less insisted upon.

I call attention to an analysis of the prizes awarded to day. From it you will perceive that out of 88 prizes 24 are given in the section of design, 23 to drawing from the antique, 21 to painting from the cast and still life, 11 to modelling in various high stages, and 9 to drawing and painting from the life. This gives contradiction to the critics who assert that these schools are mainly occupied in producing third rate painters, while the work for which they are established by the state is neglected. It is right that the course of instruction in the schools of art should be so full and should cover such wide ground as to give to every man and woman of talent who may enter them, the opportunity of developing their gifts, whether they are tending to the higher planes of painting and sculpture or not. I would even say that no great school of ornament has come out of any organization that has not made figure drawing, painting, and modelling a principal part of its educational course, and I claim for these schools and for many others in the country, that the system by which they are worked is sensitive enough to detect genius, and thorough enough not to spoil that genius when it is found.

For the present, we believe, Mr. Legros's place in the staff will not be filled up, and the etching class will be without authoritative direction. The students, however will have the advantage of the presence of Mr. Goulding, the printer.

WEST LONDON SCHOOL OF ART.

The prizes of this school, of which Mr. John S. Rawle, F.S.A., is head master, were distributed, in the upper hall of the school, in Great Titchfield-street, by Mr. George Augustus Sala. The head master's report gave statistics which showed the rapid progress of the school, and noted that in the National Art Competition it had gained four silver medals, five bronze medals, and six Queen's prizes. Mr. John D. Crace, the honorary secretary, announced that the travelling studentship of £50 for decorative design offered last year by Mr. Mence Smith had been awarded to Mr. Henry A. Pegram. Mr. G. A. SALA then addressed the students. He said:—

Art education had to be grateful for five distinct boons. First, for the purchase of the Elgin marbles. Secondly, for the series of international exhibitions which followed the exhibition of 1851. Thirdly, for two very different and somewhat conflicting things—the burning of the Houses of Parliament, and the movement called at first Tractarianism, then Puseyism, and now Ritualism, which had brought in a revival of mediæval art. A commission for the encouragement of fine art sat, and the Gothic style was recommended for the new Houses of Parliament. We had then revivals of the manufacture of stained glass, encaustic tiles, and all kinds of decoration. The fourth boon to art was the opening up of Japan. He was not a blind admirer of everything of the kind, and did not go crazy about blue and white china; he could bear up under the spectacle of a Satsuma jar, and was not thrown into hysterics by an eight-mark teapot. (Laughter.) But he must admire the symmetry of form, the quaintness and originality of design, and the breadth and brilliancy of colour characteristic of Japanese art. The fifth boon was an art which was in its infancy in 1852—photography. High and mighty artists scorned it, and we all knew that the sun sometimes did err, and was not always to be trusted. But it had done valuable service in enabling us at home to

contemplate the exact appearance of objects of ancient art and architectural beauties existing in Rome, Florence, Pisa, and elsewhere.

Mr. Sala urged industry upon the students. In the morning let them think that Time was coming to steal their clothes; jump up, seize the robber by the throat, and go to work. (Laughter and cheers.) Let them work for the sake of being happy.

A vote of thanks to the head master having been heartily adopted, Mr. RAWLE, in acknowledging it, expressed the satisfaction of himself and the other teachers with the spirit in which the students worked: four fifths of them, he said, attended the classes after having already done a day's work elsewhere. He went on to say that—

They intended, at the West London School, to give more attention to the teaching of design, than had hitherto been done, and he called upon the students to help him with all their heart and strength (applause.) They had several difficulties to encounter. One was the art student's frequent disinclination to study design as a profession, for he generally seemed more disposed to follow pictorial art, than to try and win an honourable distinction as an ornamentist. Another difficulty was the insufficient attention given by designers to the study of the human figure; to the study of art, generally, and to the study of the history and principles of ornament,—all branches of knowledge so essential to their success. In the former profession, that of pictorial art, in nine cases out of ten, possibly nineteen out of twenty, the art-student could only gain for himself perhaps a tenth-rate position as an artist, with those attendant bitter experiences which told him, when too late, that he has mistaken his vocation. Whereas, the profession of an ornamentist or art-workman, afforded a wide field for success and emolument, a field that was daily extending its area, and in which skilled thought and labour were more in request than ever (hear, hear.) There was one practical suggestion he wished to make. It was what all employers, engaged in processes of art manufacture, should make it a condition in the indentures that their apprentices should attend art classes during the years of apprenticeship. Then the art-training of the school, and the technical training of the workshop would grow as they should do, side by side (applause.) That was a common practice in France. He had got it introduced in Nottingham, some years ago, and at one time there were nearly fifty apprentices, who attended the Nottingham Art School, under these conditions,—the employers paying the necessary fees.

Local Art Notes.

BIRMINGHAM.—(*From our Correspondent.*)—Mr. F. J. Williamson, of Esher, having been requested to prepare a model for a proposed bust of the late George Dawson, to be placed in the church founded by the deceased, has done so, and as a result the commission has, by an unanimous vote, been entrusted to Mr. Williamson. The model remained on view for a few days and was visited by a great number of persons: I believe the general verdict was entirely in its favour. The sculptor is to be congratulated on having scored another success with his Birmingham commissions.

At the annual meeting of the Royal Society of Artists, March 11th, Mr. J. E. Millais, R.A., was re-elected President.

Mr. Alfred Waterhouse, Architect, has accepted the Presidency of the Society of Arts and School of Art.

LEEDS.—(*From our Correspondent.*)—Mr. R. W. Benn gave here recently a curious artistic entertainment, entitled "A night with Geo. Cruikshank." Upon sheets of grey paper about four feet square, the lecturer, during his discourse, drew in coloured chalks a series of very striking heads at remarkable speed, many well finished ones being completed in under a minute's time, and very aptly illustrating Mr. Blackburn's recent remarks on "the value of a line." In addition to these lectures, Mr. G. A. Audsley, of Liverpool, has lately given us one of "Polychromatic Decoration of Gothic Buildings."

The Yorkshire Fine Art Society, having been unfortunate in its last exhibitions, has tried the effect of a new executive committee, and will hold an artists' exhibition in June. The Leeds Society of Artists have resolved that each member shall give one or more works as a contribution to an art union, the proceeds going to the fund of the first mentioned society.

A photographic society has been formed at Leeds: the members are to be amateur and professional. At the first meeting some very amusing experiences were related by the older hands as to the difficulties they encountered some thirty years ago, with the waxed paper process, and such like.

The fine weather of March brought out our Leeds artists in numbers. The Meanwood and Adel districts, where there is some very paintable material, reminds me just now of Bettws, from the number of easels and umbrellas to be seen. At the head of this army of brushes is Mr. Flowers, who is engaged on a five feet canvas. Kirkstall Abbey too, in a different direction, black and grimy as it is, is attacked by many aspiring students, who generally manage in their shadows to do full justice to its inky character. Mostly younger hands attempt this subject; the more experienced know its difficulties and are content to keep it well in the middle distance.

Sir Noel Paton's picture "Lux in Tenebris" is on exhibition here, and draws admiring crowds of visitors.

LIVERPOOL.—(*From our Correspondent.*)—Dr. Dresser's collection of Arabian, Indian, and Japanese ceramics and artistic metal work is at present on view in one of the show rooms of Messrs. Bennett Bros. These objects are so numerous that any attempt to deal in detail with specimens which may be described as unique must be abandoned. The exhibition, which is full of instruction and pregnant with hints both for the artist and the manufacturer of artistic objects, is one which ought to be seen.

Messrs. Phil. R. Morris, A.R.A., and Haynes Williams have been proposed and accepted by the arts committee of the corporation as hangers for this year's autumn exhibition: the resident artists will be represented by Messrs. James Pelham and James Barnes.

At a late meeting of the Liverpool academy Mr. G. H. Garraway was appointed secretary vice Mr. William Eden: and Messrs. J. M. Southern and John McDougal were elected full members.

The Liverpool Art Club has just opened an exhibition of the works of lady and gentleman amateurs, chiefly resident in the neighbourhood. The exhibits comprise 403 pictures, drawings, sketches, and designs in oil, water colours, and monochrome. Among the contributors are Messrs. Stollerfocht, Gilbert Moss, Tyndall Bright, Robert Cotterl, Rev. T. B. Banner, Joseph Kitchingman, Hugh R. Rathbone, George Sharples,

Edmond Phipps, and Doctors Glyn, Caton, and Edgar Brown; while the ladies, who are in strong force, are represented by the Honourable Mrs. Romelly, Mrs. Mackenzie, Mrs. Winter Raffles, Miss Rathbone, Mrs. Geo. Holt, Mrs. David Malines, Miss Melly, Miss Geddes, and many others.

Mrs. Tait, on behalf of the late Mr. Carlyle, has presented the Walker gallery with a small but characteristic portrait of Sir Walter Scott by Sir Edwin Landseer, a marble bust of the Duke of Wellington by Matthew Noble, and also a marble bust of Charles James Fox by J. Nollekins, R.A. A portrait of the late Mr. Harrison Ainsworth, painted for the old Fraser Club, and sold among the late Mr. Horace Mayhew's effects, has been purchased for the same institution for £25.

MANCHESTER.—(*From our Correspondent.*)—The annual exhibition of the Manchester Academy of Fine Arts now open is a fair one, perhaps not quite up to the usual average of merit. Some of the best members are not represented. Our new school of art is now in full work, and the students are becoming so numerous, that some of the rooms are already quite full. The council have recently received a very favourable communication from the Science and Art department, whose inspector recently made his visit to the school. The head master has been much complimented.

NOTTINGHAM.—(*From our Correspondent.*)—The Scottish Artists' exhibition is now one of the chief attractions at the Midland Counties Art Museum. Though the number of works exhibited is scarcely equal to expectations, still an interesting collection has been brought together; and the following, amongst other well known artists, are represented:—Academicians—J. A. Houston, Jas. Archer, J. Smart, W. H. Paton, A. Perigal, O. Leyde, J. P. Chalmers, A. Fraser, R. Herdman, H. Cameron: Associates—G. Aikman, J. C. Noble, D. Murray, R. Alexander, W. B. Brown, W. D. McKay, Clark Stanton, W. B. Hole, J. A. Aitken, and the late Jas. Docharty and J. Bough. The water colour gallery is at present occupied by a series of drawings illustrative of the rise and progress of water colour art in England, from South Kensington; and a series of copies of national portraits.

It rarely happens that a discourse on such a subject as "the Logic of Architectural Design" is made so intelligible and interesting to non-professional hearers as was Mr. H. H. Statham's lecture recently delivered to the members and friends of the Arts Society. By means of very numerous and admirable diagrams, and the avoidance as far as possible of technical phraseology, the lecturer gave much valuable information to many who had previously, in all probability, but a vague idea of the subject.

"The Lights o' London" is just now our dramatic attraction. The first representation here was brilliantly successful, and the new scenery much admired; Mr. Potts, the principal scenic artist, being specially called for after the opening of the Regent's Park scene.

W. GIBBONS.

WORCESTER.—(*From our Correspondent.*)—Owing to temporary indisposition, your representative in the faithful city was unable to inspect the three important pictures which Mr. B. W. Leader has completed for the spring exhibitions. If report may be credited (and the in-

formation comes from a reliable source), these works are quite in the best manner of the painter, and one of them represents somewhat the same style of subject as the very popular and successful "February Fill-dyke," which attracted such deserved attention at the Burlington House exhibition, last year. At Malvern, that rising and original artist Mr. David Bates has just completed two very successful works, both of which are intended for exhibition in London. The smaller one, a brilliant piece of flower painting, the finished study for a portion of a garden-scene which promises to be a great success if properly worked out, shows exceptionally fine qualities in colour. The larger painting, a Welsh river bed with trees and distance, painted with a feeling for what Mr. Ruskin calls "the strong Pre-Raphaelite veracities," is quite a new departure for a painter who has done his strongest and most important work in former years, before the bare trunks of trees in winter, or the sober liveries of russet and grey befitting the later autumn time. Here the detail of complex rock forms are attacked with the patient determination of a Brett, and the strong, bright greens of early summer are copied with a faithful realism of rendering quite unusual even now. This is a picture about which some diversity, perhaps great diversity, of opinion is pretty sure to be expressed, for, after all, there is much in the higher criticism that must ever remain open matter of taste even among the more cultured critics; but that it is a strong, true, manly rendering of a real scene, in which nothing has been scamped and nothing shirked, will be readily conceded even by those who care for more art and less nature than they may find in this painting.

Obituary.

The death is announced of Mr. CLEMENT HEATON, senior partner in the firm of Heaton, Butler, & Bayne, the artists in stained glass and church decoration. The last work on which he was engaged was the decoration of Eaton Hall, under the superintendence of Mr. Waterhouse, for the Duke of Westminster.

Two distinguished pianists died last month; Dr. THEODOR KULLAK at Berlin, aged 64; and Herr ALFRED JAELL in Paris, aged 50.

From Boston, U.S., is announced the death of the singer Madame RUDERSDORFF.

The French painter FAUSTIN BESSON died at Paris some weeks back, aged 61.

"BERTAL", the French caricaturist, has died of paralysis in his sixty-second year. He was of noble family, and his real name was Albert Arnoux de St. Saens: Albert was inverted and turned into Bertal. Madame Bertal is an English lady. M. Bertal's work was often reminiscent of Leech.

The Swiss sculptor FREDRICH WEBER died a few days ago at Basel in his 60th year.

From Dresden we hear of the death, on February 27, of LEWIS GRÜNER, aged 80, an accomplished artist, Director of the Royal Museum of Drawings and Engravings in that town. He was by profession an engraver, but had great general knowledge of art. The Queen employed him upon the decorations of the Mausoleum at Frogmore.

12th March, at 93, Ladbroke-road, Notting-hill, DAVID FARQUHARSON, aged 11, only son of PETER GRAHAM, R.A.

15th March, suddenly, EDWARD PRITTE, A.R.H.A.

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CORPORATION OF LIVERPOOL.

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AND WATER COLOURS, 1882.

NOTICE TO EXHIBITORS.

The above Exhibition will OPEN in the WALKER ART GALLERY on MONDAY, Sept. 4th. The dates for receiving Pictures are from the 1st to the 12th AUGUST, both inclusive.

Forms, Cards of Particulars, and all information may be obtained on application to Mr. CHARLES DYALL, Curator, WALKER ART GALLERY, Liverpool, to whom all Works of Art intended for exhibition should be addressed.

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WRITE FOR PROSPECTUS.

The Artist

AND

Journal of Home Culture.

1 APRIL, 1882.

FROM MONTH TO MONTH.

IT was unnecessary, we think, that SIR CHARLES DILKE, unless in his recent speech at the Queen's Park prize distribution he said something very different from that which we reported him to have said, should have made, as he subsequently did at the Hammersmith distribution, an apology for his views. According to the version given in our March number of Sir Charles's first address, he stated that the needs of any particular age in art were so different from the needs of any preceding age that it was impossible to imitate the past and be successful; still less to imitate the past and be great. In reporting these words we were at the time under the impression that they were amongst the freshest, truest and boldest which had lately been uttered upon art; and we see no reason now to alter our opinion. We do not maintain, nor did Sir Charles say, that the study of the past is a mistake; but we are prepared to agree with him, and to repeat the view with emphasis, that there is in the art circles of the day too much exclusive devotion to the past, and much too little attention to the maxim, as now formulated by Sir Charles, that, having learnt the secrets of the old masters, we should not stop at imitation, but should, in our turn, fashion our material to meet the needs of our own time. No lesson is more needful to be urged upon the

art teachers of the present day. It is especially called for in architecture, where there seems an almost total inability to do anything but imitate, except on the part of one or two men. Even in respect to church designing, which Sir Charles Dilke treated as exceptional, we doubt whether the bonds of the past are not leading us to adopt, every day, arrangements but imperfectly adapted to the needs of the present. Instead of doing anything to lessen the force of what was said at the Harrow-road schools, we should ourselves prefer to emphasise it, and advise those concerned in teaching to consider well whether a sentimental antiquarianism is not, in many ways, hindering the development amongst us of original design.

Not less bold, or less salutary, were the words of another speaker whom we quoted in our last number, and to whose utterances, though we left them to speak for themselves at the time, it may be as well now to refer. Mr. JOHN HONEYMAN, a Glasgow architect, had the courage recently to question whether, in church building as in many other things, we are not wedded to forms which have lost their original use and significance. There was indeed, a singular coincidence, and mutual support, in the two utterances which we placed side by side.

At first sight, it seems hard that a new trial should be refused of the case of Wertheimer v. Goode, which we reported in our last number. But without expressing the opinion which we hold as to which of the parties comes out of it with credit, and which with discredit, we think it is not difficult to see why Mr. Justice Denman, who tried the cause, has not advised a rehearing. The balance of testimony seems to have been greatly in favour of the substantial genuineness of the two pots. Mr. Chaffers, it is true, discarded them from the collection of Lord Hastings; but Mr. Wareham, who as a dealer may be trusted to know what concerns his own purse, had sufficient confidence in them to give £450 for them, and Mr. Wertheimer so far agreed with Mr. Wareham as to propose a resale of the articles to a partnership consisting of himself and Mr. Wareham at the price of £500. Whatever may have been the value, or want of value,

of the evidence of other dealers—many of them not unaccustomed to support each other in the auction room—in favour of the vases, the jury may well have thought that pieces which two trade experts had paid £500 for had a very fair claim to be held genuine, in the absence of strong evidence to the contrary. The evidence to the contrary was not strong, consisting as it did of the opinions of modern potters and decorators of pottery, as against dealers in the antique. Assuming the genuine character of the two seaux, which, on the whole, they seem to have had no choice but to do—even supposing them to have been repainted—the jury had only to consider whether the alleged false representation of Mr. Wertheimer, that he gave £800 for the articles, was sufficient to constitute fraud. Hard as it must be for Mr. Goode to think so, the law is probably right in holding that it was not. It can scarcely be deemed unreasonable in the law to expect that an experienced buyer should be proof against a vendor's assertions; and even if he believed the statement, he might be expected, as an expert, to value the articles without being biased by it, and offer such a price as his own independent judgment suggested. To release a man, under such circumstances, from a contract, might have been wholesome for morality, but was hardly to be expected of the law. We may repeat, however, that we have our own opinion, like most other people who have examined the case, as to which of the parties comes out of it with most credit.

Something is being done to counteract the continental prejudice against English music, a prejudice which on the whole, and as regards orchestral and operatic music, has not been undeserved. It is Mr. F. H. Cowen who has conquered for himself a hearing, his "Scandinavian symphony" having been performed, first at a Vienna Philharmonic concert, Herr Hans Richter standing sponsor; secondly at Pesth, and subsequently at Stuttgart.

If eloquent invective could drive away London fog, Sir FREDERICK LEIGHTON might do something to disperse it. We suspect, however, that some of the bitterness of his complaint is due to a secret conviction that absolutely nothing has been achieved by the Smoke Abatement Exhibition in the way of

delivering us from a plague which specially impedes the labours of painters. There is nothing for it, we fear, but to flee from London. Unfortunately, artists doing this might not always be followed into smokeless parts by their clients.

The constituent exhibition which was held last year for the purpose of feeling the ground for a Society of "Painter-Etchers" is now followed by a first annual exhibition by the fellows. Consisting of 207 newly produced works, it indicates considerable activity of thought in the department of art which goes by the awkward name of "painter-etching", and might be called, in plainer English, "original etching."

So much acceptance was accorded to Mr. TREVES's lecture—reported in our last number—on "the Dress of the Period", that he has repeated it. We have already stated that it is not likely that sanitary considerations will have any great effect with fashionable ladies, but that much may be done if it can be shown that, besides tending to shorten their lives, the dress of the period operates to diminish women's beauty. On this principle it may do some good to record that the lecturer mentioned a red nose as one of the results of tight lacing. He spoke of the absurdity of trains: on this, as on other points, it would be well if the Court would set a good example; instead of it being prescribed that no lady shall appear at a drawing room without a meaningless and inconvenient tail of expensive drapery.

Collated Opinion.

THE DUDLEY GALLERY

Does not fall below the usual level of excellence. If there is nothing of the very highest quality, at least there is singularly little really bad workmanship. Contains at least fifty drawings which, if they had appeared as the works of new men in 1850, would have arrested everybody's attention.—*Times*.

There is a decidedly interesting collection of landscapes in water colour: there are but few drawings in which the figure is the chief subject, and the character of the few does not make the spectator long for more.—*Daily News*.

Most of the pictures are about equally attractive and commonplace.—*Athenæum*.

The members of the institute of painters in water colours are building a large gallery a few doors to the east of the Egyptian Hall, to which the works of outsiders will be admitted on terms similar to those in force at Burlington House. The young unattached aquarellists who at present form the main-stay of the Dudley Gallery will, in all probability, send their works to the new exhibition; and it may

well be doubted whether the older institution can survive such a defection. The present exhibition, however, shows no signs of dissolution. It is one of the best of recent years, and its excellence depends mainly upon the work of young painters.—*St. James's Gazette*.

Some months ago it was a question whether this popular little institution should fall to the ground. People hardly continued to go to it to see the coming men. Other men who were supposed to have been "coming" never actually, in the French sense, "arrived"—that is, they never reached the high places of art, but stayed at the Dudley Gallery. The Gallery became, then, for a while, if not less popular, at least less respected. The present exhibition shows some signs of a recognition of this fact, and of a disposition no longer to justify it.—*Standard*.

In prospect of the larger scheme likely to open rooms in Piccadilly, and in face of the ever increasing number of dealers' exhibitions, there has been much talk about this little Gallery. There have been complaints as to the impartiality of the hanging and the admissions, and words have been dropped about the "potboilers" of the committee and the rubbish of the outsiders. If the time has come for the Dudley Gallery to be swamped, swamped it will be; but the reason for its submersion will not be that it has failed in its object. Some of the best members of the two closed water colour societies made their way within this exhibition. Artists inside the pale of the Academy, or waiting at the half-opened gate, have won their laurels within it. If, as it is rumoured, the Royal Academy intends to enlarge the space given to water colours, and if the new Piccadilly scheme be well managed, the Dudley Gallery body may find their occupation gone. Only time can prove. But their eighteen years of existence have been fruitful of good result, which should at least be gratefully remembered by artists and the public; and we should not be in too great a hurry to hasten the dissolution of one institution before new bodies have proved their efficiency.—*Architect*.

R. W. ALLAN.

In a *Fish-stall in Venice* a bold massing of light and shadow, great brilliancy, and transparency of colour and skilful management of reflected lights give pictorial value to an unpromising subject—a few fish on a board and a group of market men and women in the sun.—*St. James's Gazette*.

The pavement suggests water rather than sunlight.—*Times*.

Remarkable for its bold and, on the whole, successful grappling with complicated problems of light.—*Standard*.

H. BIRTLES.

Oak Valley, Cannock Chase. An important drawing with a great deal of pleasant colour and suggestiveness, though there is an impression of stippling about the work which mars its value. The infinite detail of grass is not really attained by these stippling processes, and the main result is a kind of false atmosphere which spoils the picture.—*Times*.

A very beautiful little landscape, remarkable especially for the soft aerial tone of the distance.—*Builder*.

A capital study of an effect of "gloaming" and a woodland landscape.—*Athenæum*.

F. E. COX.

At Walberswick Ferry, a stream with boats, water meadows, and old houses, is sunny, brilliantly lighted, and vividly coloured after nature, but the girls in front are ridiculously small.—*Athenæum*.

Good drawing of the figure and skilful painting of draperies.—*St. James's Gazette*.

A study of girls' dresses, which in a measure recalls Tissot, though without that distinguished painter's atmosphere.—*Times*.

J. C. DOLLMAN.

Les Misérables, is a cottage exterior where a man and his dog have been eliminated from the cottage on washing-day, and compelled to take up their quarters outside. The man has his pipe; the dog is not so fortunate, and his expression constitutes a bit of humour in canine painting, as good in its way as Mr. Caldecott's dogs in the illustrations to a well-known nursery rhyme.—*Builder*.

The profound wretchedness of these houseless ones is admirably rendered.—*Times*.

The still life is the better painted part of this work.—*Athenæum*.

EDWIN ELLIS.

A spirited sketch rather than finished picture is *Sand Hills, North Wales*, in which the startling effect—familiar to Welsh travellers—of peaks in deepest purple gloom under low-lying storm-clouds and pale sand-hills, paler under fitting light, is treated with breadth and power. There is something wrong about the colour of the pool of water in the foreground, however.—*Architect*.

These sheep, what are they? Turner, no doubt, would have dashed them in rapidly, and would have taken little pains with their proportions, and so would David Cox; but these painters would have left it certain that they were sheep, while in Mr. Ellis's hands they might very well be insects. It is a pity to see so much ability used to so little purpose as it has been in this picture.—*Times*.

Too clever to be quite satisfactory.—*St. James's Gazette*.

A very fine, free, powerful work, recalling the style of David Cox.—*Builder*.

Effective as this capital picture is, we should have more hope of the artist if he did not try to pose as a master.—*Athenæum*.

J. H. HENSHALL.

Aumeris, a powerful study of a distinguished actress in character, and clad in stately tragic robes, standing before a deep-blue curtain, is in all respects one of the noteworthy examples here. Solid, rich, and vigorous, it owes not a little to Mr. Alma Tadema.—*Athenæum*.

Among the most remarkable drawings in the gallery. She is repellent, even ugly, and her attitude is poor. But in point both of painting and colour the drawing stands out as something quite different from most of its neighbours.—*Times*.

JOSEPH KNIGHT.

The place of honour at the end of the room is occupied by Mr. Joseph Knight's *Lingering Light*, a large drawing of a mountain side fronted by a dark pool on which the sun never seems to shine, and itself clothed with wood till near the summit. On vale and wood the shadow of night has fallen, but above it the rosy light of sunset still lingers. The great solidity of treatment which Mr. Knight has adopted is unusual in water colours; some might even call it illegitimate. But the best way to discredit hard and fast distinctions between the legitimate and the illegitimate in art is to paint a successful picture which confounds them.—*Times*.

The work of a conscientious artist, and an artist of high taste, but will hardly be interesting.—*Standard*.

There is something that is mannered even in the genuineness and force of "*Lingering Light*."—*Athenæum*.

If Mr. Knight were not so faithful an artist we should have questioned the truth of the patch of water hinting nothing of the clear upper sky; but everything depends on an angle of incidence which the spectator of a picture may fail to apprehend. Mr. Knight's technique is rather heavy in water colour, or body colour rather, but he keeps the tonality of his picture well together.—*Architect*.

Not a powerful drawing, but a very beautiful and highly-finished one.—*Builder*.

Can hardly be called a success. Heavy and painty in

texture, and doubtful, to say the least, in its colour-harmonies.—*St. James's Gazette*.

MAX LUDLY.

Clover, by Mr. Max Ludly, a name new to us, deserves notice.—*Builder*.

An original and charming drawing.—*Daily News*.

K. MACAULAY.

West Highland Fishing Village. In many respects a desirable piece of work. The little quay, with the crowded boats, is capital, and the white houses on the shore are quite true to nature. We have only to regret that Mr. Macaulay has made the water so spotty; this treatment seems "to stand in a false following", as the Articles say, of Mr. Macallum.—*Daily News*.

Shows us a new method in the spotty and stippled treatment of water.—*Builder*.

A. MELVILLE.

Interior of a Turkish Bath. A most effective picture, somewhat unusual in manner and tone, and reminding us a little at first glance of some of the eastern interiors and other scenes by Anatole de Beaulieu.—*Builder*.

Apart from the degradation of the flesh tints—a trick which Mr. Melville has probably learned from the Italian aquarellists—the colour is both fine in quality and harmonious.—*St. James's Gazette*.

Reminds us of Decamps.—*Athenæum*.

JOHN RUSKIN.

In the Pass of Killiecrankie. Wonderfully elaborate: a study of trees and rocks, seen with the "microscopic eye" of the great critic.—*Times*.

A noteworthy study of a mountain glen. Accuracy of line, obtained by a laborious fidelity that marks the handling with hesitation; detail which reveals knowledge; a mixture of negative and positive colour which would be incomprehensible did one not perceive that colour only is used as it were for incidental note-taking—these are qualities characteristic of this interesting and curious contribution from the distinguished critic.—*Architect*.

Strikes us as deficient in the facts of local colour and texture,—the realism, in short, which alone can render such a subject really interesting: we have seen much better artist's work by Mr. Ruskin than this.—*Builder*.

The linear forms and structural details are of course given with the greatest care and truth; but there is a total absence of those combining hues and incidents of light and shadow which a man inspired by the true creative fire of the artist could not avoid giving.—*St. James's Gazette*.

Illustrate to perfection his canons of draughtsmanship when applied to humble and natural subjects. Remarkable for the utmost minuteness of execution and purity of colour and lighting.—*Athenæum*.

A chilly study.—*Daily News*.

ARTHUR SEVERN.

Ice on the Thames at Battersea, under a sky of sunset-flushed London mist, is really a fine drawing, somewhat marred as usual by the painter's odd management of line, whereby he breaks up the right effect of level and perpendicular masses for no apparent reason.—*Architect*.

Particularly successful.—*St. James's Gazette*.

Ice on the Thames at Battersea, and Rising Tide, Sark. The former a very beautiful water landscape, the latter rather a failure, owing to the very tame and mannered treatment of the sea.—*Builder*.

Both of these large and powerful drawings are well worthy of their conspicuous position.—*Times*.

F. WALTON.

Perhaps the most masterly drawing in the gallery is Mr. Frank Walton's winter piece *If winter come can spring be far behind*.—*Daily News*.

The Architect and Decorator.

Seeing Mr. Ingress Bell's name in the programme of the Architectural Association to read a paper last month on "Ideal dwelling houses", we confess to have anticipated a practical essay, directed to discover the true path for modern domestic architecture. Mr. Bell gave us instead a pleasant sentimental article in which he put forward the ideal of a house as gathered from leading novelists, the conclusion being in favour of nothing more definite than the "delightfully irregular house, where you go up and down steps", described by Dickens; which "is crammed full of suggestions and studies for a painter", while the planning is "just that charmingly artful though apparently haphazard disposition whose end is perfect convenience", and "compared with which the priggishness of classical plan is as prose is to poetry, or as water is to wine." We are glad to find our professional contemporary the "Architect" comment upon this, in wholesome terms. The editor says:—

Mr. Ingress Bell must excuse us if we arrive at the conclusion that he is directing us in our search for the perfection of an "English gentleman's house" to nothing more delicately recondite, nothing more logical, nothing more indigenous to the soil, than the "Queen Anne" whimsey of "little adaptations, expedients, and surprises", which, for no longer a period than the last two or three years, has been the fashion with the pseudo-æsthetic classes of London society. Mr. Ingress Bell's "quaint little halls and nooks, many-cornered rooms, and broad, low, many-lighted windows with seats beneath their sills", and all the rest of the whimsies of the "Queen Anne" mode, are eccentricities tolerable only to the inferior classes of young people; the "stately homes of England" will never condescend, as a rule, to such trifling. The "Queen Anne" business, as some one has said, is "an affectation of affectation", and so palpable is this want of seriousness that even those who take up its practice seem to join the rest cheerfully enough in laughing at it.

At a sale on the 20th of March of the books and drawings of the late W. Burges, A.R.A., architect, the artist's vellum sketch-book, containing about 40 leaves, fetched £285. Twenty-five volumes of designs, sketches, and measured drawings realised only £286.

Mr. Horace Jones is the nominee of the council for the presidency of the R.I.B.A.

The Etcher and Engraver.

The following works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printsellers' Association:—

- * *Thos. Agnew & Sons*—"Chill October," by J. E. Millais, R.A.; etch. by Brunet Debaines; etch.; 21½ by 14; A.P. on vellum 150 at 10 gs.; present. 25; A.P. on Japanese 125 at 8 gs.; B.L. 100 at 5 gs.; I. prints 3 gs.; pl. prints 2 gs.
- * *Thos. Agnew & Sons*—"Feeding Poultry in the Highlands," by R. Anderson, A.R.S.A.; etch. by self; etch.; 13½ by 9; A.P. on vellum 50 at 4 gs.; present. 25; A.P. on Whatman 100 at 3 gs.; B.L. none; L.P. on India 50 at 2 gs.; prints 1 gn.
- * *P. & D. Colnaghi & Co.*—"St. Maurice," by J. M. W. Turner; etch. by Henri Toussaint; etch.; 8½ by 7; A.P. 100 at 2 gs.; present. 25; B.L. none; L.P. 50 at 15s.

- * *Frost & Reed*—"Playmates," by Ada E. Tucker; eng. by A. C. Alais; mezz.; 17½ by 12½; A.P. 300 at 3 gs.; present. 25; B.L. 50 at 1½ gs.; L.P. 300 at 1 gn.; prints 12s.
- * *Goupil & Co.*—"A Cavalry Engagement," by Schreyer; photo-eng. by Goupil & Co.; 34½ by 20; A.P. 300 at 7 gs.; B.L. and L.P. none; I. prints 2 gs.
- * *Goupil & Co.*—"The Cemetery of St. Privat," by A. de Neuville; photo-eng. by Goupil & Co.; 26½ by 18½; A.P. 275 at 6 gs.; present. 25; B.L. 100 at 4 gs.; L.P. 150 at 2 gs.; I. prints 1½ gs.; pl. prints 25s.
- * *Goupil & Co.*—"The Despatch Bearer," by A. de Neuville; photo-eng. by Goupil & Co.; 30½ by 20; A.P. 300 at 6 gs.; B.L. and L.P. none; I. prints 2 gs.
- * *Goupil & Co.*—"The Ferry Boat," by Corot; etch. by Chauvel; etch.; 15½ by 19½; A.P. on parchment 125 at 10 gs.; present. 25; A.P. on Japanese 200 at 6 gs.; B.L. and L.P. none; I. prints 3 gs.; pl. prints on Dutch paper 2 gs.
- * *Goupil & Co.*—"The Imperial Courier, Siberia," by Schreyer; photo-eng. by Goupil & Co.; 34½ by 20; A.P. 300 at 7 gs.; B.L. and L.P. none; I. prints 2 gs.
- * *Goupil & Co.*—"Lending a Hand," by Renouf; photo-eng. by Goupil & Co.; 26½ by 18½; A.P. 275 at 8 gs.; present. 25; B.L. and L.P. none; I. prints 2 gs.
- * *Haydon Hare*—"Via Dolorosa," by Sir Noel Paton; eng. by Paul Girardet; mezz.; 19 by 24; A.P. Remarque (bust of artist in bottom margin) 50 at 12 gs.; present. 25; A.P. 100 at 10 gs.; B.L. none; L.P. 100 at 5 gs.; I. prints 3 gs.; pl. prints 2 gs.
- * *T. McLean and P. & D. Colnaghi & Co.*—"A Golden Pippin," by Greuse; eng. S. Cousins, R.A.; mezz.; 8½ by 11; A.P. 400 at 5 gs.; present. 25; B.L. 50 at 3 gs.; L.P. 200 at 2 gs.; prints 12s.
- * *F. Sargent*—"The House of Commons, 1880—1881," by F. Sargent; etch. by self; etch.; 37½ by 22; A.P. Remarque (sketch of the mace) 25 at 15 gs.; A.P. 350 at 10 gs.; present. 25; L.P. 350 at 7 gs.

Mr. Simmons has, at the request of Mdlle. Rosa Bonheur, undertaken to engrave her large picture of lion, lioness, and cubs called "The Lion at Home."

We have received from Mr. L. H. Lefèvre, of King-street, St. James's, proof impressions of colossal etchings by A. Gilbert from two companion pictures by Rosa Bonheur, *On the Alert*, and *A Foraging Party*.

The reproductive engraver labours under permanent disadvantages which make themselves felt more or less according to the character of the work he undertakes. He has to work without regard to the special limitations and resources of his own art. He must transcend the one, and often ignore the other, in the effort to follow faithfully in the track of the painter. In the second place, he must endeavour to gain in monochrome effects which the painter produces only by a confident reliance upon contrasts and harmonies of colour.

Painful as the fact may be to the skilled labourers employed upon the work, it is true not the less that these great triumphs of reproductive art often appear dull and meretricious to the print connoisseur, directly in proportion as they fulfil their intention.

This *arrière pensée* will disturb perhaps the enjoyment of some few of those who see the engravings before us. Putting these, however, on one side, their popularity may safely be predicted. Mr. Gilbert's work is well

done. He has transmitted to his portentous plates, by means chiefly of etching, but also it seems by mezzotinting and other devices of his craft, copies of his originals as faithful as could well be made.

"On the Alert" shows a splendid stag standing alone in a forest. The stag, it may be mentioned, is much more satisfactorily represented than the forest, which, as seen in the engraving, makes a bad background, and has not much character of its own to atone for this defect.

The "Foraging Party" consists of two boars scouring the woods for food. Three others are seen in the middle distance. They are true to the life, and surpassing ugly.

PAINTER-ETCHERS' EXHIBITION.

"The present is, strictly, the first annual exhibition of the Society of Painter-Etchers, the collection of last year having been brought together for the purpose of demonstrating the then state of art in this country, and of ascertaining whether the material existed for the formation of a society having for its object its further promotion."

The foregoing is extracted from the short preface to the society's catalogue. The exhibition of last year did certainly demonstrate that there was material enough (and to spare) wherewith to form the society in question; and the collection now under review worthily fulfils the promise that was then given.

"The state of the art in this country" are the words used. Much of the good work exhibited is, however, by artists of other lands; as, for instance, that of Stephen Parrish and C. A. Platt, from America, and of Félix Buhot, from Paris.

Of several works exhibited by the President, Mr. Seymour Haden, perhaps the most pleasing is a slight etching called "The Village Ford." The most important, doubtless, is the "Breaking up of the 'Agamemnon,'" an open etching from a plate prepared for the mezzotinter.

One effect of the brisk revival of this prosperous art is that our popular etchers' work becomes too familiar to call for comment. Mr. Macbeth exhibits various works. They appear extremely like various other works by the same artist that have been before the public in late years. They have as much of characteristic charm as is necessary, and as much of slovenly work as is possible. Mr. Haig gives us more of his marvellous "Belfrys," and such like. He has found his line, and is faithful to it. It would be impossible to pass over No. 163 by this artist, "At Jedburgh Abbey." A finer architectural study could hardly be seen: there are still some it is to be hoped to whom this faithful work will give more pleasure than his greater and more popular triumphs. "S. Pietro in Castello," by J. H. Bradley, claims notice, not because it is a good work, but because, as has been remarked more than once in these pages, Mr. Bradley can do particularly good work. This etching is careless, indicating indeed the possession of artistic power in the artist, but suggesting, with yet more force, that he is for the time being suffering, as Bunyan has it, from a "frenzy distemper," which prevents his doing justice to himself, and makes him careless of injustice to his public. Everybody knows Mr. David Law's wonderful work. Etching can hardly go further in his special direction than Mr. Law can take it. If posterity should determine that the direction is

the right one, then Mr. Law will be accounted a great artist. Perhaps, however, some doubters may be found: then Rembrandt and Meryon, and the hitherto accepted masters of the art, will retain their laurels. The "reticence" which Mr. Haden observes in his work (whatever other faults it may have), and insists on in his writings, is not maintained by Mr. Law. He seems determined rather to defy his medium than to exhibit its special resources. We confess that whilst admiring we feel a misgiving. Some doubt crosses the mind as to whether he would not do well to drop the needle altogether and give us his moonlight effects in lamp black. We wonder whether our admiration is due to the intrinsic excellence of the etching, or whether it is not derived in part from an impression of the transcending skill of the artist. Two questions remain in the mind unanswered. Would it not have been better if done in another medium? Should we have thought much of it if it had been?

Far as the poles asunder are the works of Mr. Law and of Stephen Parrish. There is no artist exhibiting who is more persistently true to his art, who chooses his subjects more excellently as regards their representability by that art. He is always an artist in feeling and always an etcher in practice. The needle is felt in his work. No. 66, "On the Canal, Trenton, New Jersey," is a very pleasing example.

Space only permits the mention of two small etchings by Wilfrid W. Ball, "The Warspite," and "Greenwich." This artist it is to be hoped may come to good. Ernest George is well represented by good architectural subjects; and William Strong claims notice for a noteworthy effort in mezzotint, "Head of a Peasant." The average of the exhibited work runs high: doubtless there is much not less deserving of notice than the examples that have been selected.

THE BRITISH MUSEUM PRINT ROOM.

Mr. Reid, of the print department of the British Museum, has just completed the arrangement on the screens of the king's library of the Misses Bewick's splendid gift to the country. The Bewick exhibition lately held at the rooms of the Fine Art Gallery gave most of us an opportunity of seeing by payment what we are now free to see and enjoy as our own. The woodcuts arranged on the screens comprise the whole of the illustrations to the "Birds" from the first editions, to the "Quadrupeds" from the second edition, the "embellishments" to Gay's "Fables," a few cuts from the unfinished "History of British Fishes," and many more. Nothing need be said of the very great beauty of the tiny water colour drawings for these cuts, nor of the value of the opportunity the arrangement affords of comparing the one with the other.

As if actuated by a spirit of generous emulation with the Misses Bewick, Miss Pye has made the nation a gift of six volumes, containing proof impressions of her father's finest engravings. The first of these volumes, which are uniformly bound, and entitled "Le Souvenir," has an interesting autograph note:—

These volumes contain proof impressions of plates engraved by my friend John Pye, from drawings by W. Havell, S. Prout, R. R. Beinaige, Cuiitt, etc., for the "Polite Repository," the "Rural Repository," and the "Souvenir," and presented by him to me during a social intercourse of half a century.

The writer of the foregoing was the late Mr. Watts, professor of music. On his death the volumes came again into John Pye's possession, and so now, through his daughter's generosity, they come to us.

Photographic Notes.

PHOTOGRAPHIC CLOUD EFFECTS and Sunset Studies. Instantaneous. 10s. 6d. to 30s. doz.
SHEEP AND CATTLE STUDIES from nature, 9s. doz. Parcels post free to select from.
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Artists' INSTANTANEOUS REVOLVER, carrying 12 plates, size 4 by 3, for the pocket, secures small photographs of moving figures or any object at a minute's notice. Two guineas. Cash with order.
 BENJ. WYLES & Co., Southport.

Modifications of practice introduced in a modest way are often as important as things ushered in with a fanfare of trumpet blowing. This will probably prove the case in regard to the paper read by Mr. Houlgrave lately before the Liverpool association on "Silver Intensification of Gelatine Negatives and Positives." Mr. Houlgrave is an amateur of such care and skill that anything put forth by him might be assumed worthy of attention, but in this case there is the special interest attaching that intensification of gelatine negatives has always been a bugbear, and intensification by silver after the mode usually applied to wet collodion negatives especially so. Mr. Houlgrave's modification appears to be partly chemical and partly mechanical. He treats the plate to a prior bath of alum, iodine, and acid hydrochloric; and after washing, immerses in a dish of iron intensifier made after the usual manner for this purpose, with a modicum of citric acid. He then proceeds to intensify by pouring on and off from a glass: if the silver-iron solution turns turbid he rejects it of course; but instead of washing the plate with water, swills it with a little of the iron solution and begins again. Thus he gets rid of the tendency to stains caused by varying solutions repelling each other on the plate. This has given the writer the first thoroughly satisfactory instance of silver intensifying of gelatine plates; and the little alteration in practice, simple as it is, will probably be found of permanent value.

Mr. Muybridge, of San Francisco, has been exhibiting his photographs of animals in motion, at the Royal Institution, as well as at the Royal Academy. The Prince of Wales honoured the exhibition at the Institution with his presence, and seems to have been heartily amused with the exhibits. Not the least so by photographs showing a pair of boxers thrown on the screen, in motion, by means of the zeopractiscope. This latter could hardly be called an æsthetic episode, but seems to have given great delight to the audience.

A good deal of attention is being given to "Photometers" and "Sensitometers" with the object of reducing the power of light and sensitiveness of plates to exact measurable quantities. That the thing will be achieved is probable; but much remains to be done first.

A movement is on foot to urge upon opticians a much needed reform. It is nothing less than a scandal that while instruments of the greatest excellence are constantly made upon which the greatest scientific acumen is brought to bear, a simple thing like the relative pro-

portion of aperture to focus, or in other words, the "quickness" of the instrument is quite unexpressible from any data supplied with it; whilst each succeeding smaller diaphragm reduces the quickness, the proportion of such reduction is quite arbitrary and bears no relation to the lenses of other makers, nor generally to lenses of a different series even of the same maker. The simple marking of a stop with f-tenth, f-twentieth, or f-thirtieth, would give most useful data on which to base the estimate of the needed exposure: at present, unless the possessor of a lens works out the calculation for himself, it is left entirely to guesswork.

"Many things have happened" since the furore caused by the introduction of the little instantaneous camera, known as Skaife's Pistolgraph, about twenty years since. What a twenty years of advance in our art science! The instrument was a well planned attempt to supply a felt want for something with which to secure a rapid picture of moving figures or transient effects of nature; but it had two things against it: it was expensive; worse still, it was worked by the cumbersome and messy wet collodion process, the only truly quick and reliable process of those days. Now a tiny camera can be put in the pocket, and during a walk pointed by hand at a group of figures or other objects, the picture "taken" by touching a trigger that releases a shutter, and put back in the pocket almost without stopping; and this a dozen times over in the course of a walk. Some results of this modern successor to the pistolgraph of old days lie before me: one is a moving traction engine, another a couple of vehicles going down a street, in some figures have the leg up in the act of walking; others are architectural, and some again are tiny records of sunset clouds, whilst the last is a female figure that has evidently been posed before a "life" class, but whose startled attitude seems to express the idea that being photographed had not entered into the bargain. An instrument of this class is being used in one of our large hospital operating rooms, to make record of amputations, etc., as they go on.

It is said that artists are likely largely to avail themselves of the facilities afforded by quick dry plates for supplementing their sketching this year.

PHOTO SENEX.

Mr. Muybridge exhibited at the Royal Academy last month in the presence of Sir Frederick Leighton and most of the academicians and associates, with many students and guests, a series of illuminated photographs illustrating the attitudes of men and animals in motion. In addition to what has already been stated in these columns, to the effect that the movements which we call the gallop and the trot consist of a large number of movements, no one of which is precisely the gallop or the trot as it is represented by painters or to our eyes, it now appears that Mr. Muybridge thinks the "conventional gallop" of art is wrong, and that it does not even represent rightly the impression made upon the retina. The photographs of birds show the wing sometimes quite below the body which it propels—a position never depicted in European art, although it may be seen in the pictorial representations of the Japanese and of ancient Egypt. After the lecturer had, so to speak, dissected the movements of the horse, the stag, the hound, and the human athlete by showing a series of photographs taken instantaneously at very short intervals, he reclothed these figures with life by the rapid revolution of an in-

strument like the zoetrope, and threw on the screen the photographs of the animals actually in motion—leaping, running, and so on; but, by making the speed somewhat less than in real life, enabled the spectators to study the movements more accurately than they can without such assistance.

Referring to the Van Beers case, Mr. Woodbury, who was lately in Brussels, says a new style of photography has sprung up since the trial, which one might call Van Beers-type. The portrait, with a white or plain background, is printed in carbon, and transferred to a ground covered with tints, as in the colour systems that have from time to time appeared. The picture is then given to an artist who paints in a suitable background in oil. The effect, Mr. Woodbury says, is very good.

Keramics.

At Newton Abbot this month the local school of art will hold an exhibition at which a special feature will be tile decoration in sgraffito. This style of pottery ornamentation has been in vogue in Devonshire for some hundreds of years. It has recently been resuscitated on general pottery in North Devon, and now by the Newton art school on tiles. There is a good prize list, and as the decoration of pottery is largely practised in the county, an interesting show may be expected.

Messrs. Leach & Son announce an exhibition of paintings on china and terra cotta and of tapestry painting, and so on, by professional and amateur artists, to be held in Wisbech from the 15th to the 30th of June. The judges are Mr. Harry H. Meyer, of Hele Cross, Torquay, and Mr. W. P. Ditcham, of Wisbech. Works will be received in London by Kennedy & Brown, or by Reeves & Sons.

Messrs. J. Burton & Sons, whose enterprise in art matters is mentioned with praise in the local press, have open at Leicester an exhibition of paintings on china and terra cotta, consisting of 219 exhibits, by amateurs and professionals. Mr. John Haslem and Mr. Wilmot Pilsbury were the judges. The principal prizetakers, all ladies, were Agnes Tracy, Ada E. Goodwin, T. D. Goude, J. E. Cooper, Mrs. Humberstone, E. M. Crickmay, F. Adshead, E. Adshead, J. Burke, F. M. Linnell, F. Stable, Miss Hull, and A. E. Spencer. The work on the whole is very good; but the local contributions are not such as to raise the average: emulation, however, cannot fail to be created by the enterprise of Messrs. Burton, whose example we should like to see followed in all our county towns. A large proportion of the works exhibited have been sold.

Art in the Home.

The "Queen" speaks of a new medium for painting with oil colours upon textiles, invented by a gentleman resident at Florence, and designated "the Adolphi Process." According to what is stated, the employment of a certain medium with ordinary oil colours renders them so pliant that the material upon which the picture has been executed, when the colours have become perfectly dry, may be rolled up into very small space indeed without injury to the work. The discovery is said to be "under consideration in very high quarters."

A new American freak is to cut up Turkish rugs for stair coverings. The rugs are cut in strips and sewed to prevent unravelling. The strips are then laid with no regard for regularity or unity, but the effect is said to be "pleasing from its very confusion of colour and design."

New sleeve links and studs for men's wear, the "Jeweller" tells us, consist of tiny dogs' and cats' heads of enamel set in gold under crystal. Each sleeve link has a dog's head and a cat's head alternately, and the studs are made to correspond.

A New York paper tells us that ladies in America are adopting the fashion of wearing, as ornaments, live beetles harnessed in gold and silver, and tethered to a pin by a gold chain. The beetles come from South America, and a lot is to be taken to Paris, where the owner will try to introduce the fashion. Our American contemporary goes on to speak of a lady in Brazil who wears twenty live phosphorescent beetles tethered in her hair, and another who appears at balls with a little tame chameleon chained to her head dress and crouching on her head.

We learn from the "Ironmonger" that the style of fancy stoves is in an indeterminate and transition state. The Adam, Queen Anne, and Early English patterns are, of course, still largely drawn upon, but it is not anticipated that the two latter will survive in the highest quarters much longer, whilst the effeminate "Adam" designs (we quote our trade contemporary) are perceptibly on the wane. The "Ironmonger" adds:—

The patterns are sinking into second and third rate makes, and going into classes of houses to which hitherto they have been strange. What style is likely to succeed these somewhat feeble and unintellectual examples of decorative art is a matter of some uncertainty. The choice depends somewhat upon chance, and the move that may be made among the leaders of the artistic world, and especially the architects. The probability seems to incline to a style of a wholesomely robust character, and a revival of the free Classic or Renaissance is talked of.

Such is fashion! The idolised styles of yesterday are now found to be "feeble and unintellectual"; chance and the architects are to bring another into vogue, and a revival of Classic or Renaissance is welcomed by anticipation as "wholesomely robust"!

INEXPENSIVE ARTISTIC FURNISHING.

At Liverpool recently Mr. F. CHARLES DYALL, curator of the Walker gallery, gave a practical lecture on "Art in the homes of the people", and on the principle that a grain of practice is worth any amount of talk, illustrated his address by a practical example of cottage furnishing in the shape of a model sitting room about fifteen feet long, charmingly furnished, though no single decorative article in it cost more than five shillings and many only sixpence. The wall of this model workman's room was painted in distemper, and relieved with a dark green dado. The oak mantelpiece and small quaint grate was in excellent taste; above the mantelpiece (which was liberally supposed to be supplied by the landlord) was a small mirror covered with olive green plush, and over this the well known cottage print of Millais's "Cherry Ripe" produced and framed at a cost of one shilling. The lecturer explained that the mirror frame, after the glass was purchased, could be made of common deal by any handy man, and when covered with plush should cost about half a crown. Some artistic but expensive mantel orna-

ments in terra cotta, and two oval plush mirrors deposited on either side of the mantel and supplied with small vases containing flowers, completed the decorations of the chimney piece. The side walls were adorned with cheap but well chosen prints, conspicuous among which was Mr. Fildes's "Polly", from the "Graphic."

A novelty which excites much applause was a small home made ebony stained two tray Queen Anne's table made, from the top and bottom of an old packing case, but which when covered with cretonne at a cost of four shillings and sixpence became an elegant and substantial article of modern furniture.

Mr. Dyall seems fairly to have solved the problem how to combine ornament with taste in a small house, or in a single room, even if it be only in a garret, at a cost within the means of the humblest of the population; and it may be imagined that there are very many besides working people who will profit by the lesson.

Dress.

EXHIBITION OF NEW MODEL DRESSES.

In connection with Mr. Treves's lecture on "The Dress of the Period," by which, it may be remarked, the first point for dress reform has been gained, namely a distinct success in attracting public attention, the National Health Society opened on the 21st of March, for a week, a small exhibition of reformed costume for ladies, at the Cavendish Rooms, Mortimer-street, W. Except to a previous private view, only ladies were admitted.

Leaving the sanitary merits of the dresses to others, we find it rather for us to consider the general appearance of the outside articles of apparel which were shown. These were chiefly the "Greek" dresses—so called, "Æsthetic" dresses—so called, and the "divided skirt" costume. The first point which would strike an ordinary observer—in which class we propose to include ourselves, and most others of the male sex—is, we think, the entire want of any obtrusive peculiarity about the two first-named dresses. The dress founded upon Greek precedent might, we should think, be worn without exciting any special notice; and would rather give a sense of quiet grace than produce a sensation. One would say, by leave of the milliners, and other frivolous persons who direct "the fashions," that it might be adopted by any lady to-morrow, with the most ladylike effect to her own appearance, and be a "soothing joy" to husbands and brothers.

Little less might be said in favour of the "æsthetic" costumes here shown; which were not, as might be thought, either stagy or peculiar, and the extensive adoption of which would give tone rather than piquancy to the dress of the period.

Of the "divided skirt," we think the less it is put forward in future the better. There is, we believe, no decided convenience or sanitary advantage in its peculiarity, and its appearance has no charm. It is afraid of its own courage, and disguises its duality by a confirmation which might hamper motion more than the

undivided garment. Its peculiarity alone would prevent the adoption of this ill-considered novelty; it tends rather to hinder than to promote reform, and its retirement from the scene is much to be desired, especially as it seems to be associated with the late "women's rights" movement. Nor do we think that the objects of the exhibition are promoted by apparel being shown as from Girton-college.

Of the other dresses exhibited most would come under the category of "fancy costumes." Such was the "Patience" dress, though an effective costume for evening wear at entertainments might perhaps be deduced from it by toning down. The Florentine thirteenth century dress in cashmere was in itself admirable, and might be brought into use in time, but, being too conspicuously different from anything worn at present, could not be put forward at once. Some boy's outer garments in the style of the peasant's "smock frock" were shown; and might well be adopted as having a national "motive" in the design.

There are to be further exhibitions of the same nature under the same direction, as to which we would suggest that, if admission is confined to ladies, half or more of their utility will be sacrificed. It is men's opinion which has to be enlisted, and we think would be, by an ample and judicious show, excluding eccentricities such as the "divided skirt", and presenting such costumes as the Greek and the "æsthetic" in the luxuriant variety of detail and texture which certain firms which might be named could easily supply.

It is recorded that a lady at her Majesty's drawing room last month wore a black satin train, embroidered by a distressed Irish lady with various British birds, "so true to nature that they would bear the criticism of an ornithologist."

Music.

We could wish that the programmes of the Monday and Saturday Popular Concerts were more varied from year to year, for they cannot at present be said either to unearth the large mass of good old music which is almost unknown, or to keep pace with the activity of modern composers. The joint appearance, however, of two such artists as Madame Schumann and Herr Joachim, to some extent makes up for any lack of novelties. Madame Schumann's performances of her late husband's compositions are especially valuable, as giving what will become known hereafter as the truest tradition of works that are very liable to be turned into mere displays of virtuosity. Nor is this all. She and Herr Joachim are probably as performers two of the greatest living artists. There is with them no display; no desire to make "points"; none of that restless alternation of pianissimo and fortissimo which characterises so much of modern performance, and is perpetually worrying back the thoughts of the hearer from the music itself to the performer, or the instrument. One feels that they have a clear conception of the work they are performing as a whole, and the result is the realisation by the audience to the fullest extent of the poetical element in the music. The technique of the artist is hardly noticed: a sure sign of its presence in the highest sense. We may mention in passing that we are glad to see Miss Santley's name so frequently in the pro-

grammes of these concerts. In spite of a want of power, which we hope time may cure, we do not know a more refined or artistic song singer before the public. Might we venture to ask her to give us a few more of the strangely neglected songs of Schubert?

Cambridge maintains well the place it has won for itself as one of the chief musical centres in England. At the concert of its University Musical Society on the 7th of last month Herr Joachim was present, and played Brahms's violin concerto in D, and his own theme and variations for violin and orchestra. At the same time a M.S. "Elegiac" symphony in D minor by Mr. C. V. Stanford, the conductor of the society, was produced. From the account we have received from a very competent correspondent in Cambridge we are inclined to rank this as one of the most important works by an Englishman recently produced. Our readers will perhaps recollect that a new opera of Mr. Stanford's, "The Veiled Prophet of Khorassan", which has been performed in Germany, was to have been produced by the Carl Rosa Company. We are sorry this has not been done. An opportunity was afforded at a recent Crystal Palace Concert of hearing the overture and the ballet music, and so far as one can judge from these excerpts and a perusal of the vocal score, the whole work is well worth being performed. The orchestration of the ballet music is most delicate; and, while preserving something of the conventional Eastern colouring, avoids the eccentricities indulged in by so many modern composers. A charming setting of Moore's song "There's a bower of roses" is introduced between the two sections of the ballet: it is written in a curious minor scale, which we suppose is intended to represent the "pathetic mode of Isfahan" mentioned in Lalla Rookh. We may notice Mr. Stanford's setting of Browning's "Cavalier Tunes" and his arrangement of a melody to Tennyson's new patriotic song "Hands all Round" as signs of his activity as a song writer.

The Philharmonic concert programme on March 9th contained four novelties, of which the most important was Brahms's choral ode to Schiller's "Nänie." The performance of this severe, contrapuntal work was not sufficiently good to enable a satisfactory opinion to be formed of it. Like most of Brahms's music, it would require several hearings to judge it finally; on a first acquaintance it struck one as interesting, but somewhat laboured and heavy. Mr. F. Corder's overture "Ossian" is a very different work: it is clear, spontaneous, and well constructed, but lacks imagination. Somehow, too, it is difficult to avoid a comparison with Mendelssohn's wonderful Scotch overtures. A pleasant, though slight, solo and chorus for female voices by Rubinstein, and a scena for contralto, composed by Mendelssohn in his early youth, were the two other novelties. There seems no reason for bringing forward this last work, which can in no way be held to represent Mendelssohn.

Mr. Walter Bache's annual Liszt Concert is pretty much to the musical world what Sir Wilfred Lawson's local option motion is to the parliamentary one. It has gone through the period of ridicule and is now an established event of the season, even with those who sympathize least with Mr. Bache's master. The only novelty at the concert on the 2nd ult., was a festal march composed by Liszt in 1849 in celebration of Goethe's centenary. The Faust symphony and the Mephisto Walzer were also performed.

It is to be regretted that Berlioz's "Benvenuto

Cellini" was not produced by the Carl Rosa Company, as was expected. That his "Faust" has become thoroughly popular is evident from the fact that the Albert Hall Choral Society performed it recently.

Miss Agnes Zimmermann and Mdlle. Marie Krebs gave a recital on March 15th with a programme consisting entirely of works for two pianos, or for two performers on one piano. Mozart, Schubert, Hummel, Mendelssohn, Reinecke and Saint-Saëns were the composers represented. We think this a happy notion. Schubert, in particular, has left a large number of masterpieces in the form of piano duets which are never heard, presumably on the ground that duet playing is derogatory to a virtuoso.

Among novelties recently performed we must content ourselves with merely noticing the following:—Liszt's Symphonic poem "Hungaria" at the Philharmonic Concert, 25th February; Ferdinand Ries's pianoforte concerto in C sharp minor at the Crystal Palace Concert, 4th March; and (a quasi novelty) Schumann's *Fantasie Stücke*, op. 88, for piano, violin, and violoncello, at the Monday Popular Concert 13th March.

We are glad to note that Mr. F. H. Cowen's "Scandinavian" symphony has recently been performed at Vienna, Pesth and Stuttgart. In time we may conquer some respect for English music even in Germany.

Drama.

Mr. Irving has produced the long promised "Romeo and Juliet" at the Lyceum. In this, the latest of the Shakspearean revivals, delight, surprise and disappointment are curiously commingled. The mounting of the piece is full of delight and surprise, whilst in the acting there is a something wanting which causes disappointment. If, however, Mr. Irving has not added to his laurels as an actor, he has certainly increased his reputation as a manager. In a note on the programme he states that he wishes "to illustrate without intrusion" "the Italian warmth, life, and romance of this enthralling love story", and he has accomplished his difficult task admirably. The only drawback to this ornate illustration is a tendency to retard the action of the tragedy; but even this can be forgiven when the suspension is caused by such artistic arrangements of subordinates, forming groupings and pictures which both in composition and colour, are instances of what can be done by cultivated taste aided by a lavish expenditure. In a long series of pictures, commencing with the market place at Verona and ending with the tomb of the Capulets, splendour of decoration, correctness of design, attention to detail, and general harmony of effect are everywhere apparent. Both as regards architecture and costume, the period chosen seems to be about the beginning of the fifteenth century, and the opportunity for elaboration thus afforded has been seized upon with avidity. Mr. Irving has apparently spared no expense, for the dresses of the crowd have been as carefully considered and as truthfully worked out as his own costume of willow green, or the more gorgeous rose coloured dress of Mercutio and the pale blue and gold mantle of Paris. The scene painters have used their best efforts, and infused a bright and sunny atmosphere into their work; the stage manager has imparted life to the production by the restlessness, turbulence and variety of the everchanging crowds,

whilst the romance is obtained by the ideality which pervades the whole production. The results of Mr. Irving's study and research are everywhere apparent, so that the stage pictures alone are worth a visit, for they most vividly impress upon the spectator ideas which afford ample food for reflection afterwards, whilst they materially elucidate the text at the time.

Most of the conventionalisms have been abolished, and in every case it is a decided gain. For instance, whilst the nurse is talking to Romeo, Peter lolls at his ease under the shade of a tree, instead of standing staring at the audience. In amending and arranging the text Mr. Irving has done wisely in restoring Romeo's love for Rosaline, forming as it does so exquisite a dramatic contrast to his sudden passion for Juliet. The dance at Capulet's house is shown on the stage instead of the conventional groups of dancers passing and repassing an opening at the back. It is during the progress of a minuet that Romeo and Juliet suddenly meet. The music for this measure, and indeed throughout the whole play, is in Sir Julius Benedict's most graceful style. The bridal chorus, which is sung as Juliet lies dead, is a delightful piece of writing, and a strong adjunct to the very powerful climax of the fourth act.

Notwithstanding a cast which is far above the average, containing as it does some of the best living representation of the parts, amongst which the Nurse of Mrs. Stirling stands out preeminent, it is in the acting that the disappointment is felt. Mr. Irving of course brings ripe experience to the part, and that wonderful amount of "business" for which he has always been famous, yet he does not look Romeo; nor do his very pronounced peculiarities of gait and elocution—peculiarities which in this part he, unconsciously perhaps, emphasizes—aid him in the illusion. He is moody enough in the opening scene, but when he first speaks to Juliet, there is a diffidence and reserve about him, which is entirely foreign to the fierce impetuosity of a hot-brained youth who has fallen headlong in love at first sight. There is no fervour in that first kiss, but a great deal of hesitation and shyness, which is scarcely consistent with the dialogue. As the play progresses and the tragic vein is reached, the rendering is better; the actor is evidently more at home in suggesting a desperate, fate haunted man, than in illustrating a youthful love scene in a garden at night. Mr. Irving is either grotesquely comic, or tragic; and as the tragedy deepens, so the actor improves. One of the best scenes is in the street at Mantua, outside the apothecary's shop. Here the news is brought to Romeo of Juliet's death, and the reading is consistent with what has gone before; there is no rabid outpouring of a boy's frantic despair, but the calm stern resolve of a stricken man. In the last scene of all, when Romeo enters the tomb, access to which is gained by a winding stair reaching from the top of the stage, he is seen dragging the slain corpse of Paris after him. This also is artistic and natural, but in the dim light, a vague uncertainty arises in the mind of the spectator as to whether he is dragging anything after him, or whether he is stumbling down the steps in the darkness.

Quite a contrast to Mr. Irving is Miss Terry. In the earlier scenes she is lightness and grace, every movement is poetry, every bright and playful speech is accentuated to a nicety, whilst in the balcony scene there is a poetic tenderness suggested quite in keeping

with the surroundings. But when the interest deepens, then the actress fails; from no fault of her own, but simply because she is physically incapable of meeting the demands made upon her. This is more noticeable in the potion scene, because hitherto nearly every actress who has essayed Juliet has striven to make an effect with this scene, and many who have not previously been so successful as Miss Terry have succeeded. But her description of the horrors of the charnel-house fails to carry the audience with her; because she evidently is not impressed with it herself. The pose on the death bed is well conceived and executed, and the lifting of the legs on to the couch by the Nurse shows how carefully every situation and effect has been thought out. The net result of this charming revival appears to be that the tragedy has been produced with a magnificence and fidelity never before attempted, but that there are no twin stars rising upon the horizon in the shape of a new Romeo and Juliet.

In adapting a French piece for the Criterion Mr. Byron has done a wise thing. He has obtained ready to his hand that which he finds it difficult to construct, namely, a concise plot; and in so adapting it he has improved it by his own well known style of writing. "Fourteen Days" will no doubt suit both the actors and audience for some time to come.

"Auntie", at Toole's Theatre, is another emanation from Mr. Byron's pen, evidently written to supply Mr. Toole with another good part, and in this the author has succeeded admirably.

"Madame Favart" who has opened the doors of her new home in the "Avenue Theatre", seems likely to entertain crowds of people for some time to come. With a bigger stage, augmented chorus and orchestra, and the principal parts filled by their original exponents, the work revives as fresh as on the night it was first produced.

THE NEW "AVENUE" THEATRE.

Comfort in its internal arrangements, engaging civility on the part of its employés, and a rigorous abolition of fees, are three excellent recommendations to this theatre which throw us at once into good humour with its management. From our more special point of view there is less to engage attention. The baroque style of the late Renaissance has given place for better or worse to other fashions in architecture; yet it firmly retains its hold in the internal decorations of our theatres. The artist in this style is like a court jester; he enjoys a license to play the fool. If we protest against his vagaries it must be only in some more than ordinarily tasteless extravagance. One such extravagance, one that acts much as vinegar upon sore eyes, may be noticed in this house. On either side of the curtain on the level of the upper boxes is a large golden vase. From the mouths of these vases issue irregularly shaped three-headed candelabra. These singular plants carry candles in place of blossoms. But the candles even are sham, having gas burners concealed where wicks should be. Such objects as these are a crying outrage upon art, and their removal would give high satisfaction. The total effect of the house is as of a harmony of crimson and gold. The seats are covered with a satin sheeting which strives with partial success to affiliate its hue to that of a heavy Brussels carpet under foot. But as Sheridan remarks, on another occasion, they are within "prohibited degrees" and cannot be lawfully joined.

The Art Trades.

WINSOR & NEWTON'S FIVE SHILLING PACKET,
CONTAINING ONE DOZEN
TURNBULL'S PATENT "CORONET" DRAWING BOARDS
Manufactured with Whatman's Drawing Paper expressly for
WINSOR AND NEWTON, LIMITED, 38, RATHBONE PLACE, LONDON,
By J. L. & J. TURNBULL,
FINE ART CARD BOARD MANUFACTURERS, BEAUMONT MILL.
ESTABLISHED 1780.

Messrs. WRINCH & SONS, of Ipswich, have brought out "Low's Patent Drawing Board," an apparatus for the use of engineers, architects, artists, and others, the object of which is to enable drawing paper to be securely mounted in a few moments, without the use of adhesive substance or pins. The former entails frequent cleaning, and the latter spoils the surface of the board. The new board is described as exceedingly simple. It has four grooves parallel with, and an inch or so distant from, the edges; and four laths of hard wood, one for each groove. The paper is wetted, and fixed into the grooves by means of the laths; as contraction by drying occurs, it induces a slight circular wedge action on the part of the lath against the groove, and the paper is strained on all four sides automatically. The ingenuity of the idea is obvious, but we cannot speak from any experience of the apparatus as to its practical convenience.

Application having been made early last month by the defendant for a new trial of the case of "*Wertheimer v. Goode*," the court, having consulted Mr. Justice Denman, who tried the case, said they were of opinion that the verdict should not be disturbed. In the course of the application the counsel, Mr. Day, invited their lordships to inspect the vases. Mr. Justice Stephen said he should hardly like to handle them, for fear of an accident. Mr. Day did not think that if they were broken there would be any great loss. (A laugh.)

Messrs. RAPHAEL TUCK & SONS send us their new chromo portrait series, on cards, of twelve leading actors and actresses and twelve opera stars. So far as we know the originals, they are unchallengeable likenesses, and will well serve their purpose as popular reminders of public favourites.

Manchester papers are discussing the merits of the local designers of patterns for calicos. These are stated to be lamentably deficient in their calling, wanting in energy, and chiefly copyists, alterers, or sketchmakers from the French. Most calico printers, it is asserted, keep a draughtsman, simply to make alterations upon other people's designs obtained from Paris, and the firms that depend upon their own novelties for production can be counted upon the fingers of one hand, with two fingers to spare.

A new studio and business premises in the fashionable Queen Anne style, are in course of erection at Exeter for Mr. Harry Hems, designed by Mr. R. Medley.

News comes from America of a new imitation of seal-skin, made of silk, a very distinct novelty in dress fabrics, and likely at first to be as expensive as it is handsome. Another class of novel effects is reported as coming from the Continent, the result of a process by which threads can be coated with a "solution of silk," and afterwards worked up. A "solution of waste silk" in its fibrous con-

dition" is obtained by the action of pure caustic soda, to which a certain quantity of good tallow is added. The fabric which is to undergo the process is plunged into a bath containing the above, and after subsequent drying and (in some cases) calendering has taken place, the effect produced is said to be exceptionally good. The same process can be used with wool, and vegetable fibres treated in a similar way, with the result of producing a woollen appearance. When "baths" of silk and wool have been both applied to inferior fabrics, it is said that striking effects are produced, which may be compared to the application of a velvety surface to silk or to the embellishment of a surface of velvet with a silky finish. Effects of a novel character are also to be obtained by using a single bath composed of a mixture of the two substances.

In metal bedsteads, the "Ironmonger" tells us, the styles in vogue are still pretty much what they have been for the last two or three seasons; but although the Queen Anne still predominates, there is evidently a growing demand for patterns of a nondescript character, based on Gothic motives, which go by the comprehensive name of "Victorian."

"Frosted gold" paperhangings have been patented by Messrs. CUNNINGTON & Co., and a valuable addition to decorative resources is said to be the result. The glitter is toned down, and the general effect is described as subdued brilliance.

Art Abroad.

ART NOTES FROM PARIS.

(From our Correspondent.)

The Société des Indépendants, formerly the "Impressionistes", have dwindled down to nine members, in this their seventh year of existence: M. M. Degas and Raffaëlli, and Miss Cassatt having gone over to the enemy. So much for the conceit of "Impressionisme." The public is beginning to get tired of this sort of amusement, at the cost of a franc, when good pictures may be seen at the various clubs for nothing. Some of the landscapes are fair, but why make such a fuss about things that every artist produces, but does not see fit to frame and exhibit? What the multitude modestly calls a sketch, is dignified by this brotherhood of nine into a picture. As to the figures, if human nature is really so ugly, so green, and so violet in its flesh tints, and so out of drawing, why all one can say is that it is extraordinary that all the painters who have passed away ere this gospel was preached should have seen it so differently. Some of the late members and others in the same line of craziness, are to be seen at the Cercle des Arts Libéraux in the Rue Vivienne. Raffaëlli has more Chiffonniers—he seems unable to steer clear of dirt and dust and rags—and some landscapes of a pale drab hue. From these and other kindred exhibitions of the affectation of eccentricity, it is pleasant to turn to Berne—Bellecours' carefully painted little picture of Bizerte, all aglow in the African sun. Damoye and F. Flameng have each excellent landscapes; the former an effect of sun piercing the mist rising from a river. What could induce Giron to cut his frame through the centre of a baby's face who sits screaming upon its nurse's knees, and so spoil what would otherwise be a pleasing little work? Legros exhibits his "Lesson of Geography" and some

etchings: Ribarz, a picturesque corner of Dortrecht under the summer sun.

The Volney has opened its gallery again, this time for women artists' work. The exhibitors were invited to send by the president and members of the club, who inaugurated the exhibition by a brilliant soirée given to the ladies and their friends. Comparing the performances with those of the London Society of Lady Artists, and taking into consideration that here there was no committee of selection, the average of the work must be allowed to be much higher. This may be due to the greater facilities for study from the life afforded to women here than in London; but whatever the cause it is certain that the technique of the mass of these pictures is better than that of their English sisters' works. Still one notices the same results here as elsewhere: that the women who do really good work do not want an exclusively feminine exhibition: they can send to the general ones, and therefore these special ones only tend to increase bad work, and encourage amateurs to exhibit to the public what had better be kept for their own admiring circle. When it is necessary to criticise pictures leniently because they are by women, it were better that their authors should not thrust them before the critics' eyes. No one acts thus with women's literary work, why should they with their artistic productions? Art is not a matter of sex, and therefore whether by men or women it should be judged by the same standard. Amongst the exhibitors here who may be seen equally well elsewhere are Mmes. Abbema, Sophia Beale, Rosa Bonheur, Cool, Gonzalez, Juge-Laurens, La Villette, Moreau, Muraton, Post, Salles-Wagner, and Schneider.

The Russian exhibition mentioned by you last month calls for no particular notice from me. It is interesting as giving an insight into Russian manners and customs; but otherwise there is dull monotony and gloom displayed in the works which seem to be bred of the climate; for those Slaves who dwell here have thrown off this "tristesse" and seem to be influenced by the more genial atmosphere of France.

The clemency displayed by the law here is sometimes absurd. The two young miscreants who daubed some paint upon a Bonington and a Clouet at the Louvre, were let off unpunished by reason of their youth. Being scarcely sixteen years of age, it was considered a mere act of boyishness! A good sound flogging would have been a wholesome chastisement, but one cannot hope for that in a country where all corporal punishment is abolished.

The part of the collection of the late M. Timbal chosen by the Louvre authorities, has been valued at 207,000 fs., which sum the widow agrees to accept. The principal objects are a superb drawing by Raffaello, and three pictures of the 15th and 16th centuries, Italian Renaissance sculptures, various objects in ivory, carved wood, and bronze; and gold and silversmiths' work of the best period.

It being found impossible to raise enough money by subscriptions to build and found a museum of decorative art, it is proposed to issue fourteen millions of lottery tickets at a franc each; four millions to be given away in prizes ranging from one million to 500 fs.! The site of the new museum will be that occupied by the ruined Cour d'Escompte, and it is intended to rival South Kensington in interest and usefulness. It seems a pity fourteen million persons could not be induced to subscribe

a franc each for such a purpose, without the bait of prizes.

M. de Sommerard, who has just been elected a member of the Academie des Beaux Arts in the room of Charles Blanc, was the representative of the French government at the Donato sale, where he was the object of a patriotic demonstration. Each time he bid for anything the dealers abstained from running it up, not caring to bid against their government.

The two frescoes by Botticelli, brought from a chateau near Firenze, have arrived safely at the Louvre, and will be placed on each side of the entrance to the French galleries of 18th century pictures.

The Salle des Cariatides is closed for repairs, the principal sculptures being placed in the other galleries.

The Artists' Annuity Fund Almanac gives Easter Day as the 16th April. I hope all its information as regards exhibitions is not equally wrong. Evidently it was compiled by one who does not know that Easter is a movable feast.

Paris; 25th March, 1882.

PENGUIN.

We hear of a growing appreciation in Paris for Mr. Muckley's flower paintings.

At Rome on the 13th of February Mr. Walter Severn was present at the removal of the remains of his father, Mr. Joseph Severn, to a grave beside Keats, the poet. The design of a joint memorial to the two friends has been abandoned, in favour of a simple headstone to Severn's grave exactly like that of Keats's, bearing a painter's pallet and brushes carved in low relief to correspond to the broken lyre on the other. The inscription by Lord Houghton describes Severn as "an artist eminent for his representations of Italian life and nature, British Consul at Rome from 1861 to 1872, and an officer of the Crown of Italy." Among the subscribers to the memorial are Sir F. Leighton, J. E. Millais, W. M. Rossetti, D. G. Rossetti, and Walter, Henry, and Arthur, sons of the deceased. The monument was unveiled last month. Mr. J. A. Trollope made a speech, sketching the painter's career, and was followed by Mr. W. W. Story, the sculptor. A small fir tree, like that behind Keats's tombstone, was planted by Mr. Trollope behind Severn's grave, and the ceremonial concluded with a few graceful words by Mr. Walter Severn.

A correspondent of the "Daily News" hears that the Italian Government "are about to complete the work of rebuilding the west front of St. Mark's, at Venice, which was suspended in deference to the strong expression of opinion in opposition to it in this country and in France." A hoarding has been recently erected in front of the two southernmost bays, and works are in progress, the nature of which cannot be ascertained, the authorities declining to give any information on the subject, and refusing to allow any one to inspect the works.

Writing to the "Academy" in reference to recent proceedings of the Society for the Preservation of Ancient Buildings, Mr. Ernest Radford says the fault in Italy is that restoration comes too late. For one building or one fresco that the restorers have injured, there are dozens that have been allowed to fall prematurely into decay. He thinks:—

The poverty of the Italian people is, perhaps, the best safeguard we can obtain that they will not too hastily destroy old work to make place for new. Indeed, there is

wanted in Italy (more even than a society to force her to allow her neglected buildings to lapse and fall through sheer rottenness to the ground) a society furnished with money and taste that may help her to preserve some of her treasures from decay while yet there is time. Such rottenness and danger of lapse had come already to the lovely loggia of the Bigallo. I believe that the restoration of the Bigallo will be careful and reverent. From the window of the room I occupied in Florence the roof of the building could be seen. In mending that roof the restorers have placed new tiles only where it was absolutely necessary, which is to say that one-half perhaps will be new. The effect of this plan is not picturesque; that it is reverential none will deny.

I have seen it indignantly stated that the churches of Santa Felice and Santa Maria in Florence are to be restored. It may be remarked by the way that the last-named building has much stunted and unlovely herbage growing between the joints of the masonry on its façade. It is likely that these vegetables did not form part of the original design, and it is at least a tenable view that their removal would constitute a justifiable reparatory act. But be this as it may, and speaking now to the general question of church restoration, English or Italian, the Society for the Preservation of Ancient Buildings does not seem to have it constantly in mind that quite a considerable number of people are still church-goers in the old sense of the word, and are even known (as Swift on a like occasion has remarked) "to take a sort of pride in the appellation." And many church-goers may think, after all, that a ruinous pile is less precious a thing than a water-tight place of assembly.

A correspondent recently in Italy writes:—"At Florence I saw the portraits by Watts, Millais and Leighton; they look well, and hold their own amongst all those old masters at the Uffizi. The places allotted to the works are excellent in the broad corridor on the line, and in a good light, and I could not help feeling proud that English painters were treated with so much respect, quite different to what obtains in Paris."

The Austrian artist Zumbusch has nearly completed the colossal bronze statue of the Empress Maria Theresa which is to be erected near the Vienna museum. The heroic Empress is represented as seated, the figure being ten times larger than life. Representations of Wisdom, Force, Justice, and Mercy surround the Empress, and the monument comprises, further, many statues of the statesmen and soldiers who served her. The base and sides are covered with bas-reliefs.

A Vienna despatch states that the refusal of England and English artists to participate in the Great International Exhibition of Art which is about to be opened in that capital has produced great disappointment. The telegram attributes the abstention chiefly to the "negligence of the British government".

The French Salon this year will have a supplement, analogous to the Grosvenor Gallery, an exhibition of eleven painters of seven different nationalities. England will be represented by Millais.

The Italian Minister of Education has given leave to the Browning Society to photograph Andrea del Sarto's picture of himself and his wife in the Pitti palace. Mr. Ernest Radford will write the critical comments on this and the other photographs which the Browning Society will issue in the first part of its "Illustrations of Browning's Poems."—*Academy*.

Art Literature.

The Great Artists. (1) *Albrecht Dürer.* By RICHARD FORD HEATH, M.A. (2) *Meissonier.* By JOHN MOLLETT. (London: Sampson Low, & Co., 1881-82.)

The volumes in this series, from first to last, have been flagrant examples of those "things in books' clothing," which Charles Lamb contemptuously decries. Had the author of "Detached Thoughts on Books and Reading" been yet alive these "illustrated biographies" would assuredly have found a place in his category of "books which are no books."

In one or two instances, we admit, the authors seem to be men with some native literary inclining. In this life of Dürer, for example, there are indications that Mr. Heath could have written a tolerable book had a fair opportunity been granted to him. And even as it is the mere facts of the artist's life are so full of interest that the volume is readable nearly to the end. The illustrations it contains are not remarkable, but they fall short of being bad.

Florence, in the year 1500, was the intellectual centre of Italy—the country which had "discovered" life; and Nüenberg was in like manner the centre of Germany—the country which "regulated" the life new found. A faithful study of this period, however humble the record, would be of the deepest interest. That the life of Dürer is interesting need not therefore to be said. We find him living on terms of intimacy with Erasmus, Melancthon, and other leaders of reformed and humanistic thought; amongst them the head of the great house of the Pinkheimers, the Medici of the north. Of Dürer, Melancthon spoke as "a wise man, in whom the artistic element, prominent as it was, was still the least."

Mr. Heath has found little to say, he tells us, that has not already been said in Mrs. Heaton's good book, or in Professor Thausing's exhaustive treatise. We recommend our readers to go straight to these sources.

Messrs. Sampson Low, & Co. have commenced a "new series" of these illustrated biographies, and the second of the volumes above-named is the first of the new series. Meissonier is the only living artist who, up to this time, has thus been honoured. It is earnestly to be desired that he may be the last, or that some one more fit for the task than Mr. John Mollett may be chosen to perform it. It is in no sense whatever a biography. The two or three facts which it contains, Mr. Mollett has drawn from a recently published sketch by M. Claretie, a process which he flippantly describes as "profiting by the indiscretions of his" (Meissonier's) "friend." For the rest, a good deal of this publication which has 70 pages in all is drawn from what the author calls, a "brilliantly written article in the 'World.'" Distributed throughout the pages of such a volume as Mr. Mollett's, these extracts from our contemporary have a decidedly better chance of appearing "brilliant" than they ever could have elsewhere; yet, even so, there is nothing dazzling in their lustre. This "thing in book's clothing" is not a life, and it is not a catalogue; it is not a criticism. It is a literary "pot-boiler"; bad even of its kind, for it is dull.

Messrs. Marx & Co. send us a copy of the second edition of *The Art of Drawing and Engraving on Wood*, an elementary book designed for amateurs and beginners, by G. W. MARX. Though neither this nor any other book will teach wood engraving, we have here a lucid, short, and simple account of the material, the tools, and the process, in small compass, at a cheap price, with explanatory illustrations.

That England must be an interesting country seems proved by the ease which every local topographer finds in "making copy" out of his own district. Those who have visited the head quarters of the Midland railway would probably not have supposed that there would be much to say about it; but Messrs. Bradbury & Keene have produced a book of 176 pages, *All about Derby and its Neighbourhood*: (R. Keene, Derby). The one architectural "lion" of the place is the tower of All Saints, which was amongst the last efforts of mediæval art before the Reformation, and the Renaissance swept it into the limbo of the past. It was building as late as 1532, and probably even after that. It is amongst the very grandest of Perpendicular towers, not excepting those of Somersetshire. It is of the stateliest dimensions, being 40 feet square, not reckoning the buttresses, and no less than 174 feet in height without the pinnacles. It thus overtops St. Mary's, Taunton, by 21 feet, and Magdalene College by 52 feet. Its design is probably unique, the middle story being occupied by a magnificent blank window in panel work. The church itself was built in 1725 from the designs of Jonas Gibbs, the architect of St. Martin's-in-the-Fields. It contains the tomb of the famous Bess of Hardwick, Countess of Shrewsbury, from whom descended the Dukes of Devonshire, Newcastle, Portland, Kingston and Norfolk; and who built the mansions of Chatsworth, Hardwick and Worksop. Within easy reach of the town is the wonderful Peak district, with its picturesque dales, and especially that of the Dove. The book is very nicely illustrated.

Before her departure for Mentone, the Queen expressed in a gracefully worded letter the pleasure it had given her to receive a copy of Mr. Tuer's *Bartolozzi and his Works*.

A portrait of Mr. W. J. Muckley, the flower and fruit painter, is being engraved for an early number of "L'Art."

The veteran S. C. Hall, to whom art literature owes much, hopes during the coming summer to be engaged upon a new work entitled "Recollections of a Long Life." With this view he has commissioned his friend Mr. Harry Hems, the sculptor of Exeter, to secure for him a cottage as near as may be to the scenes of his childhood in Devonshire.

In last month's number of *Men of Mark* is a portrait of Mr. Lumb Stocks, R.A.

The Fine Art Society have in the press a biography of the late Samuel Palmer by his son Mr. A. H. Palmer. The work will be published in an edition limited to 500 copies, and will contain an original etching by Samuel Palmer, entitled "Christmas", and several autotypes and wood engravings.

The *Royal Scottish Academy Notes*, edited by GEORGE R. HALKETT, and published by Thos. Gray & Co., Edinburgh, is a handbook for the present exhibition of the R.S.A. of the same kind as the kindred publications of Mr. Blackburn. The average success of the reproductions of sketches supplied by the artists as memoranda of their pictures is here certainly higher than we have been accustomed to in similar publications of English origin.

We receive from the Typographic Etching Company a prospectus of a new work entitled *A Royal Warren, or Picturesque Rambles in the Isle of Purbeck, Dorsetshire*. The letterpress of this work is by Charles E. Robinson, barrister-at-law. The illustrations are by Alfred Dawson, and the typographic etching process will be applied in their production. Judging from the specimens before us, and from the generally high character of the work of this firm, we feel assured that the volume in preparation will form a delightful addition to typographical literature.

Mr. William Sandby, 28, Westbourne-park-road, a descendant of Paul Sandby, R.A., the water-colour painter, whose brother Thomas Sandby, was the first professor of architecture at the Royal Academy, is anxious to collect materials for a biography of these artists, and would be very thankful for access or reference to, or the loan of, any letters or papers relating to them or their works.

Correspondence.

THE PRINTSELLERS' ASSOCIATION.

TO THE EDITOR OF *The Artist*.

Sir,—The statements at present being put forth on behalf of the Printsellers' Association by yourself and a publication called "Year's Art" are of a nature to lead the reader to suppose that if anything was published without the stamp of the association it must be very insignificant indeed; whereas the direct contrary is the fact, nearly every one of the original engravings produced being without this stamp, and scarcely one with.

Perhaps a first, and the best, step towards rectifying this possible inadvertence on your part would be to print this letter in your next issue. In fact, as president of the Society of Painter Etchers I will request you to be good enough to do so.

Your faithful servant,
F. SEYMOUR HADEN.

[The only statements we have "put forth" in this matter are our monthly lists of new etchings and engravings; and in these we include all new issues which are notified to us. If Mr. Haden, and other etchers, when a new work of theirs is published, omit to inform us, they have only themselves (or their publishers) to blame if they lose the publicity we should otherwise give them.—Ed. *Artist*.]

"STILL AMONG THE QUICK."

TO THE EDITOR OF *The Artist*.

Sir,—Referring back to the September number of your valuable publication, and to Mr. Shepherd's enquiry as to the life, date of decease, &c., of the late W. Parrott, there is no one better able than himself to answer the appeal, albeit he may be thought slow, being so late in recording himself as still among the quick.

The death of a namesake in his paternal county, Bucks, may have caused the error. Time and circumstances have somewhat altered the social position since his painting "The Parisian Fête," to which Mr. Shepherd paid a passing yet flattering comment.

He may not perhaps boast of the same vivid power of perception, nor of the same degree of enthusiasm he then possessed. He had much of octagon, floor and ceiling—too much of "boycotting," to apply a modern phrase, to cherish these conditions; indeed, so much of an octogenarian was he as to lessen the wonder that people should have considered him dead. Nevertheless he would not impugn the art-loving British people as

neglectful: when brought under their legitimate inspection his pictures sold, and to many good names and true. He still paints occasionally to amuse himself, but abjures potboilers.

He begs to remain, Sir,
March, 1882. Yours faithfully,
North Finchley. WM. PARROTT.

QUERIES.

Would you or any of the readers of your most interesting journal kindly inform me of a good and inexpensive work on etching and drawing on wood for engravers?

CHE SARA SARA.

E. M. M. is requested to send address, which has been mislaid.

Can any one tell me if the "scénographe appareil de poche," sold by Deyrolle at 25 fs. and 50 fs. are as good as any other photographic cameras? I only want a means of photographing figures, clouds, buildings, and so on, in small, to supplement sketching out of doors, the main objects being cheapness, portability, and saving of trouble.—S.B.

REPLIES.

PLYMOUTH CHINA.—The Sphinx mentioned by I. V. M. would be a very interesting and scarce piece of Plymouth if no doubt exists as to the place of its manufacture. Tradition is often misleading and sometimes wrong, and a comparison with marked pieces is often a more reliable guide. Almost the only attempt at works of an ornamental character made at Plymouth were the shell salt cellars with rockwork and smaller shell vases, and even these were copied from Bow. Cookworthy being the first man who made hard paste in England would have his hands full with experiments, and during the short time the factory (and then only in a small way) was in existence, would have little time to devote to the artistic qualities of his wares. Richard Champion on the contrary having bought Cookworthy's patent, and having the benefit of his experiments, made some fine figures at Bristol. The Sphinx may perhaps, if of English manufacture and of hard paste, be one of these, either original or cast from a foreign make. If I. V. M., would look over Chaffers's "Keramic Gallery" in the photographs here he might find something like his figure; and Hugh Owen's "Two Centuries of Keramic Art, in Bristol", 1873, would give him much information about the Plymouth and Bristol wares. Under any circumstances, whether Bristol or Plymouth, the figure ought to be valuable, though not so much so as a few years back when the craze for Bristol and the fabulous prices for Bristol figures was at its height.

F. K.

"Fix."—A stove of the kind described by "Fix" in his hall might be mitigated by a Benares or a Persian brass vase. Try at Liberty's or Proctor's. Let him not, however, select an eagle. Yours truly, BRONZE STORK.

Miscellaneous.

On the 16th of last month the Prince of Wales visited the studios of Mr. J. E. Boehm, R.A., Mr. Sydney Hall, and Mr. H. Johnson. He went, in the evening, to a concert of the Royal Amateur Orchestral Society. Princess Louise and Prince Leopold went last month to see "Tannhäuser" performed by the Carl Rosa Opera Company. The Prince and Princess of Wales visited the Lyceum Theatre to see "Romeo and Juliet".

In 1877 the Gold Medal of the Royal Academy was awarded to Mr. T. S. Lee for a group entitled "Hercules

and Lichas". Having been exhibited at the Fine Art Institute at Glasgow, the group was afterwards taken to the Caledonian Railway to be carried to London, but the railway officials declined to take it unless the "owner's risk note" was signed, and one of the railway clerks induced an official of the Fine Art Institute to sign the note. On the arrival of the case in London it was found that the cast was broken. An action was taken, in which £200 damages were claimed, but it was held that under the contract in the "owner's risk note" the company were not liable. On appeal, this decision has been reversed, on the ground that the sculptor was "concussed" against his will into a special contract with the company, which could not be considered to be just and reasonable. Damages £40.

At a meeting held at Canterbury last month Mr. T. Sidney Cooper, R.A., expressed his intention of presenting to the city the gallery of art which he founded some ten or twelve years ago, and in which he has ever since given gratuitous instruction to students. The only condition made is that a merely nominal fee shall be charged to the artisan classes for tuition. The meeting determined to convert the gallery into a school of art, and to affiliate it to the Science and Art Department at South Kensington. Mr. Cooper announces that he has provided in his will that the last work on which he may be engaged at the time of his decease, together with his palette and brushes, shall be brought to the gallery and kept there.

During last month the Technical Education Commission held a meeting at South Kensington, when evidence was given before them by Mr. Godfrey Wedgwood, of Etruria, Mr. Arnoux, the art director of Minton's Works, and by Mr. John Sparkes, the influence of whose teaching at Lambeth is so well known. The Commissioners also visited University College, and the technical classes at King's College. Mr. William Morris was another witness before them last month.

The two men—David Atkins, a dealer in second-hand books, and James Harris, a house painter—who were arrested in connection with the robbery of "The Monarch of the Meadows" from Mr. Allcroft's house at Lancaster-gate, were tried at the Central Criminal Court last month on a charge of arson, in respect of the attempt to burn the frame in the room after the picture had been cut out. The judge, Mr. Justice Hawkins, directed that unless the prisoners kindled the fire with intent to injure and defraud the owner of the house, the crime was not arson. So of that charge they were acquitted. On a subsequent day they were found guilty, Harris of stealing and Atkins of receiving the picture. Harris, already in gaol under sentence for another robbery, was awarded five years penal servitude; Atkins, who, it will be recollected, gave information which led to the recovery of the picture, was allowed to go at large, being bound over to come up for judgment if called upon to do so.

A letter to one of the daily papers complains of a prevalent type of rowdyism at Oxford. The writers says:—"The usual course is for a group of athletes, bull-necked and but imperfectly educated, to visit the rooms of a known aesthete, and then and there to proceed to maul his pictures and all the little elegant conceits which make life at Oxford precious to him." From further letters it appears that there exists at the university considerable tension of feeling between aesthete and athlete.

SHEPHERD BROS. SPRING EXHIBITION includes important works by J. M. W. Turner, R.A., Sir John Gilbert, R.A., Sir Edwin Landseer, R.A., Marcus Stone, A.R.A., T. Sidney Cooper, R.A., Henry Dawson, E. J. Niemann, J. Syer, B. W. Leader, J. S. Noble, D. Bates, H. Wallis, W. Parrott, L. J. Pott, &c. &c.—27, King-street, St. James's, London; and 6, Market Place, Nottingham.

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INDEX to the "Artist."—An Index to the *Artist* for 1881 was issued with the number for February. It can be had separately from the Publisher, Mr. William Reeves, 185 Fleet-street, London, E.C., by enclosing a penny stamp.

PIGMENTS.—Mr. H. C. Standage's papers on Artists' Pigments appeared in the numbers of the *Artist* from October, 1880, to April, 1881, inclusive. The seven numbers post free 3s. 9d. Send stamps or P.O.O. to WILLIAM REEVES, 185, Fleet-st.

BACK NUMBERS of the *Artist and Journal of Home Culture.*—Except the January 1880 and June 1880 numbers, these can be supplied at 7d. post free from the Office, 185, Fleet-street.

The Artist

AND

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MONTHLY, 6d.

1 MAY, 1882.

Vol. III., No. 29.

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*** Advertisers are requested to note that announcements are inserted in special positions at the heads of the several sections of literary matter at the same charge as for the leader page, namely 7s. 6d. per inch. See "Art Trades." Ordinary positions 5s. per inch; Front double.

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Lectures and Speeches.



COURSE of lectures in aid of the Society for the Protection of Ancient Buildings has been delivered during the last few weeks at the Kensington Vestry Hall. The first was by Mr. WM. MORRIS, on the historical development of ornament. The discourse was chiefly on decoration of tissue condensed into pattern, and embodied the theory that all pattern has gradually declined from ancient and grand form, or from religious symbolic designs which had special significance. The esoteric meaning of these lines and forms having been gradually lost, in course of time meaningless pattern evolved itself. Various oriental diagrams with ancient and symbolic designs were shown in illustration of the lecturer's views. It must have been felt however that the derivation of pattern from symbolic and religious early art expression is so important and interesting a theme that no one lecture could do justice to the subject.

Mr. R. STUART POOLE delivered the second lecture, the subject being the ideas of the Egyptians on the future of the soul. The remark which the lecturer made with regard to the intensity of Egyptian colouring can be endorsed by all who have travelled in the East, namely, that excessive brilliance of sunshine takes out colour; this is a fact which has its bearing upon a remark in the previous lecture, that the over violence of the primary colours used by the Egyptians was not indicative of true art feeling. Mr. Poole showed that the strong light reduced this strength of colour in the high lights, so that it simply had a brilliant and not a glaring tone.

The third lecture, delivered by Mr. J. T. MICKLETHWAITE, F.S.A., had reference to the restoration of ancient buildings, especially parish churches. The lecturer traced in an interesting manner the gradual rise of the parish church. He pointed out that the practice was constantly to add to the original structure, and that until the 18th century no such thing as an entirely new parish church was built. He greatly deprecated the deplorable system of restoration to a supposed original design, as altogether destructive of historical value. Additions might be permitted, as was constantly the case in the growth of the original parish church, but nothing should be taken away. There was nothing, in his opinion, that should not be carefully preserved, except perhaps the Georgian pews of modern times.

Mr. RICHMOND'S lecture, on monumental art, was in substance a brief historical survey of the origin and later development of fresco painting in Italy. Commencing with Giotto, he followed its course to Michelangelo. The last echo of Giotto's voice died away, he said, in the vault of the Sistine chapel painted by Michelangelo. The union of painting, architecture and sculpture had produced all that was truly monumental in art, and when that union was severed each of the three arts became licentious, for the lack of the restraint of the others, and each, in its own way, was degraded. The lecturer hardly hoped to see a school for fresco painting established in England, but he strenuously insisted upon the necessity of our studying the great Italian works. Mr. Richmond pleased himself by making very light of the painters of genre; the art of England, he said, dated from Hogarth, and was nurtured by Holland rather than by Italy. By implication we were told that neither Dutch art nor English was worth serious consideration. The great subjects for the artist were those which set forth the grandeur of man in his own soul-struggle, or the tragedy of the impact of life upon life; and these were the subjects for the "monumental painter."

The last of the series was delivered on the 5th April in the lecture theatre of the South Kensington Museum, by E. J. POYNTER, R.A., who took for his subject "Decorative Art." Mr. Poynter said there was no subject in which so much law was laid down as art, especially decorative art. Infallible nostrums were offered on all sides as to the adornment of their houses, while rules were even given as to the artistic treatment of ladies' dress. The requisites for decoration were good taste and good execution, or rather workmanship. For good taste there were no rules. Training and example, not argument, were the only means by which a right judgment could be formed. His attention to the subject of ancient decorative art had been drawn by a visit to Rome and Naples which he made last autumn, especially by a house lately discovered at

Livia in the Palatine. In the course of the remarks which followed upon ancient classical art, Mr. Poynter said one of the most remarkable things in Greek art was the perfect steadiness with which the Greeks drew the most exquisite lines on a rounded surface. It seemed almost incredible. They must have drawn the figures without taking their hand off the object. This was a perfection of execution which was utterly unknown at the present day. As to the house at Livia, the small fragments which remained displayed an art of design, and skill of execution, which justified any extravagant estimate which could be recorded. Referring to the decorations at Pompeii, Mr. Poynter said those who had not seen them had probably conceived a false idea of their beauty. The only guide was "that detestable Pompeian Court at the Crystal Palace", where the grossest colours were shown. Mr. Owen Jones's book was the only one which gave anything like a consistent history of the illustration of decorative art, but, for all that, he would like to have that book at the bottom of the sea. The treatment of the paintings at Pompeii was extraordinary in simplicity and perfect in precision and taste, everything being done at once without the slightest effort. In their statues and pictures the Greeks made every effort to attain perfection, but in works of decoration they appeared to be quite unconscious of any effort to produce a fine thing. The only parallel he could think of in the perfect spontaneous art was in the vivacity in which Leech represented the humour of English life. In the laborious works of the present day this state of things did not seem to be approached. The only art similar in this respect was that of the Japanese, who took a pleasure in their work, and there was no conscious effort in their productions but the expression of beauty. In the representation of birds and flowers they were unrivalled. The Greeks had no knowledge of perspective; in which to some extent they were fortunate, for it could not always be practised, as he knew from experience in designing the dome of St. Paul's. Landscape the Greeks never turned their attention to, everything being concentrated on the beauty of the human figure. In conclusion, Mr. Poynter said:—

He had laid down no rules in decoration, but he would be glad if his remarks revived an interest in antique art in which some years ago many cultivated Englishmen took the lead. He regretted the decline of the taste for antique art, for many of the beautiful works collected fifty years ago were leaving the country, and the French were having the benefit of them. The English had turned their attention to the collection of china, but there was more art in the little finger of one of the Greek artists who did these great works than there was in the whole Chinese nation. An experiment of decoration in the Pompeian style had, as they knew, been tried, but it was now completely out of fashion, yet it seemed to him that no more beautiful system was ever devised. He could quite imagine a servile imitation in the decoration of a house in the spirit of antique art, but the mistake had been made in copying literally not only the style of the work, but the details and accessories, which had no meaning for them, because they had to deal with a state of things which had entirely passed away. Nobody seemed to have had the sense to apply it to the phase of life in which they lived at present, but he saw no reason why it should not be done. In any case, an attempt in this way would make a variety from "dados and diapers", which appeared to be a necessity in modern house decoration.

MR. J. C. HORSLEY

AT THE NEWTON ABBOT SCHOOL OF ART.

A second annual fine art exhibition in connection with this school—Mr. Geo. Bedford head master—was opened by the Earl of Devon on the 12th April. It is partly a loan exhibition, partly one of local contemporary work. A special feature is the sgraffito decoration. As to this and other features a local paper says:—

For sgraffito decoration, in which much interest is now taken, Mr. Fishley, of Fremington, obtains the first prize. Mr. Fishley had made a considerable move in this direction four or five years ago, and has now considerably extended the manufacture of this true type of English pottery, placing upon it the decoration of the Devonshire school of art pottery. Mr. Brannan, of Barnstaple, also shews a splendid collection of his now celebrated Barum ware, which is similar in style to that of Mr. Fishley; and these together are the best illustrations in the exhibition of the Devonshire school of pottery decoration. The sgraffito work of Mr. Davey, of the Watcombe works, and of his firm, is also much of it very charming. There is a small competition in modelling in clay, some beautiful specimens coming from S. Kirkham, of the Aller Potteries. An entirely new competition has been set up by Dr. Gillow, the chairman of the Torquay Terra Cotta Company, for terra cotta decoration in clay slips. The artisan decorators of the Watcombe works exhibit several beautiful specimens of the underglaze painting.

In the paintings sent in a noticeable characteristic is the copious way in which the rivers Dart and Teign are illustrated. There are many sea pieces from the Devonshire and Cornish coast, and local moorland scenes.

At the opening proceedings, Mr. J. C. HORSLEY, R.A., who was one of the judges, spoke strongly on the present condition and working of schools of art, from South Kensington downwards. These schools, he said, had now drifted from the great purpose for which they were founded, namely, from schools of design in which art solely in connection with manufactures was fostered; and had become mere drawing and painting schools for amateurs of both sexes, who flooded the country with worthless productions from which the country derived neither honour nor profit. He advocated a searching enquiry into the working of the Art Department of South Kensington. He thought the great fault lay in the management of schools of art, from South Kensington downward, by amateur committees, in which term he included the Privy Council; and in the want of any efficient inspection of the staff. Mr. Horsley went on to advocate systematic professional inspection of art schools, on the system under which the schools of the Royal Academy were so flourishing. With all the goodwill and energy of amateur advisers and helpers schools would be infinitely helped by the aid of professional men, and he thought the system of "visitors" might be, at all events, partially adopted. After praising the school for its freehand drawings and mechanical outlines, the speaker, observing that he was sure they had not asked him down there to prophesy merely smooth things, said the judges could only look upon the pottery exhibits as a kind of germ of good things to come, and it sometimes required hard looking even to find and to see that germ. (Laughter.) Referring to the collection lent by Sir Samuel Baker, he implored his dear young friends who

had wasted precious hours in daubing on plates and scribbling upon pots to go down on their knees in spirit before the work of these Japanese artists. As the last part of his address Mr. Horsley dealt with the art education of women, deprecating their aspirations to be admitted to the same intellectual platform as man. Women, he said, were not sent into the world to write great epic poems, to compose great oratorios, or to paint great historic pictures, and every effort on the part of women to deal with these must end—as they ever had done—in disastrous failure:—

Distinguished female artists were not to be found out of the category of units. They were the exceptions which proved the rule. Therefore, women should not be encouraged in studies more than questionable from a moral point of view, and from which they could derive no real artistic benefit. Abroad they ever recognised the fact that real artistic effect was alone achieved by man. But whilst uttering these plain, and, he feared to some of his fair audience, unpalatable truths, let it not be imagined that he would ignore or fail to encourage much that was delightful in the art gifts of women. A real hard and fast line as to how far they should go need not be set up; it was already drawn for them, inasmuch as they were women and not men, and with regard to drawing from naked living models of both sexes in our government art schools, so far as women and mixed classes were concerned, he called upon all of them to put down such practices as being shockingly repugnant to feelings of Christian morality and utterly useless in their artistic results. He said this under a deep sense of duty as the time had more than arrived when the question should be brought under the influence of public opinion. He believed this pernicious practice was commenced at the Slade School, and from there the practice spread to South Kensington, and he was afraid to other schools. It was the duty of every Christian citizen to do his utmost to discourage and put an end to so shameful a practice. The council of the Royal Academy had always peremptorily refused naked models to the female artist. This pernicious practice of which he had spoken was ultimately associated with that great wave of infidelity which Lord Shaftesbury had observed was passing over our land, and mainly advocated and permitted by those who, under the polite and society guise of "agnosticism", would veil their atheism. (Applause.) All the reverence and modesty of Christian life were bound up with clothedness, and all art representations of nakedness were out of harmony with it.

Exhibitions.

ROYAL ACADEMY OF ARTS.

The exhibition of 1882, which opens to day, will probably be generally assessed as a little above recent average. Some of the Academicians are stronger than of late: notably Leighton, Orchardson, Herkomer, Pettie, Oulless, Stacy Marks, Briton Rivière, and Yeames. The President is not quite so waxy as usual, and his colour if anything richer. Herkomer's landscape, from Idwal, is a feature; other points are Oulless's portraits, Stacy Marks's Jack Cade, Yeames's "Prince Arthur and Hubert," and Rivière's "The Magician's Doorway."

Sculpture has a little additional space. There are a few more foreign pictures than usual: Munkacsy is represented by a remarkable interior. As regards out-

siders, the following works may be noted, in the order of the catalogue :—

- Frank Walton*—Noontide's Hush, and Still Waters.
Dan. Fisher—Landing Herrings at Whitby.
Hilda Montalba—Venetian Bead Threader, and A Misty Day, Venice.
W. H. Jobbins—Market Day, Serravalle, Venetia.
C. E. Perugini—Dolce far Niente.
H. Fantin—La Brodeuse.
G. C. Hindley—The Course of True Love.
W. L. Wyllie—Our River.
Ellen Montalba—H.R.H. Princess Louise.
F. Dadd—The End of the Game.
E. Blair Leighton—The Foreign Bride.
Albert Goodwin—Voyage of Sindbad.
C. Van Haanen—Luncheon in a Venetian Sartoria; also The Cobbler's Shop.
A. F. Grace—Spring on the South Downs.
John Collier—Clytemnestra.
F. A. Bridgman—Interior at Briska, Algeria.
Robert Gibb—The Thin Red Line.
Jane M. Bowkett—Sally in our Alley.
J. S. Noble—Rival Nurses (dogs and child in cradle).
Arthur Beckingham—Incident in the French Revolution.
Herbert Schmalz—Voices.
Keeley Halswelle—Inverlochy Castle and Ben Nevis; also The Forest on Fire.
J. Watson Nicol—Before Culloden.
Walter Field—Persecuted but not Forsaken : Hampstead Heath during the Five Mile Act, 1687.
John R. Reid—Homeless and Homewards.
Walter J. Shaw—The Great Orme's Head.
Kate Perugini—The Doll's Dressmaker.
Elizabeth Butler—Floreat Etona!
Tom Lloyd—Sons of the Soil.
Basil Bradley—A Forlorn Hope, Mount St. Bernard.
W. S. Jay—Nature's Golden Month.
W. Christian Symons—Margaret of Anjou and the Robber of Hexham.
B. W. Leader—Morning: the Banks of the Ivy O!
S. E. Waller—Sweethearts and Wives.
L. J. Pott—The Court Favourite.
R. Caton Woodville—Maiwand : Saving the Guns.
Louise Jopling—Auld Robin Gray.
Henri Motte—The Geese of the Capitol.
Edwin Ellis—Waiting for the Boats.
Chas. Stuart—Sunny Autumn.
Seymour Lucas—The Favourite, 1566; also Disputed Strategy.
W. S. Stacey—Prince Edward VI and his Whipping Boy.
G. F. Wetherbee—A Harvest Song.
F. G. Cotman—Dummy Whist (portraits).
E. A. Waterlow—Home Again, and Sheep Washing.
Arthur Hill—A Dancer.
Earnest Parton—Evening's Twilight.
F. W. W. Topham—A Messenger of Good Tidings : News of Relief to Florence in 1496 ("Romola").
W. Dendy Sadler—Friday.
Margaret Hickson—A Shady Lane.
C. E. Johnson—The Wounded Stag.
Alice Havers—Trouble.
Jessie Macgregor—The Wail of the Valkyrs.
E. H. Fahey—Out of the Hurly Burly.
Arthur Croft—On the Lledr, and Valley of the Lledr.
A. De Bréanski—A Thames Hamlet.
Thos. Pyne—The Lock at Marlow, and On the Arun.
T. T. Rowe—Old Battersea Bridge.
A. W. Hunt—Sonning about Midday.
John Collier—Charles Darwin.
J. M. Waterhouse—Diogenes.
Colin Hunter—Waiting for the Homeward Bound.

ROYAL SCOTTISH ACADEMY.

[SECOND NOTICE.]

(From our Correspondent.)

Among the works of the younger men, those of Mr. David Murray, the new Associate, naturally excite some interest, or at least curiosity; for they are more peculiar than acceptable. His largest contribution, "Tillietudlem Castle, Springtime," has undoubtedly good colour and clear sunshine, but is noticeably lacking in composition; and in this, as in other works, he displays a preference for badly shaped trees, or is at least indifferent whether their form be good or bad, provided they be the actual trees which happen to grow where he sketches. In his "Shadow and Shine," we have these two aspects of nature in excessively marked contrast; for surely some reflection of the glorious warmth in the mid-distance would be caught by the chilly foreground. His "Thunder-Clouds" are rather a blur, and apparently more ideal than real.

Robert McGregor follows his last year's "Knife-Grinder" by another village scene, "Gathering an Audience" to witness a Punch-and-Judy show. It is painted in the low key of colour in which he has chosen to work, and drabs and duns prevail. The picture displays a keen appreciation of the various characters who delight in the itinerant showman's exhibition, but there are slight intrusions of vulgarity from which the artist's last year's success was quite free. His key of colour is most appropriate in "Labourers Resting", which I prefer altogether to his larger work, although the grouping of the figures bears just a little evidence of their having been set in position. His "Blind Man" is a very tender and charming little work.

Charles Martin Hardie has deservedly received a good deal of praise for his "Happy Dreams," illustrating a passage from the poems of Mr. Anderson, the surfaceman. A healthy little lassie, tired out with gathering wild-flowers, lies asleep among the new-mown hay, and "dreams and wanders far away." There is not a more carefully drawn, truthfully painted, and yet thoroughly poetic landscape in the exhibition than that by Joseph Farquharson, entitled "Yet Twilight lingers still," and I envy Mr. T. W. Powell, of Guildford, its possession. "Under the Beeches," by David Farquharson, has this stamp of truth upon it, that alike in its sunlight and shade, its water and foliage, it calls up reminiscences of summer holidays.

Pollock S. Nisbet sends a series of street scenes and sketches of old closes in Edinburgh. The smaller ones are the most successful, though these would be improved by a study of the late James Drummond's works. The larger pictures are too suggestive of oleographs in their colour and effect. "Old Church at Muthill," and "Blackwater Fort, Arran," are very clever sketches by J. Lawton Wingate, A., but cannot be considered as finished pictures. In "Spring's Young Morn" James Kinnear has added sentiment and poetry to a good transcript from nature; and "Autumn," by James Cadenhead, is cleverly treated in a decorative manner. Hector Chalmers continues to show improvement in tone of colour, and in the figures with which he enlivens his shore studies. G. W. Johnstone has several fresh pictures with a distinctly out-of-doors feeling, one of which, "Tweed's clear River," has been bought by the Fine Arts Association.

J. Douglas Scott exhibits a very effective study of rocks, "In the Sound of Strome"; Robert Noble a very small but very clever "Interior", and George Gray a very successful representation of "Snow in Autumn", although the colouring is somewhat crude, and the composition fragmentary in the lower lefthand corner.

A particularly fine representation of old tomes and other accessories of "Law's Grave Study" is contributed by Miss Catherine M. Wood; several characteristic works by Madame Ronner, the "Journey round the World", being notably fine and playful; Miss Tucker follows the same style with promising success in "Narcissus", and Miss Ada Barclay has good work in "Cosie Den" near Perth.

In the water colour room the works of Robert Anderson, A., are conspicuous by their unrivalled excellence, and the variety of subject portrayed. "Autumn on the Tweed" is a harvesting scene exhibiting the artist's strong points, depth and purity of colour, clearness of daylight, and transparency of shadow. "On the Watch" shows the interior of a stable, with a large St. Bernard watching for the entrance of his master to fetch the fowling piece standing close by. J. C. Wintom, A., has at last taken to studies from nature, and as such describes five of his seven contributions, all water colours, and all very different from and much superior to his recent oil paintings. The last remark applies also to W. F. Vallance's water colour contribution. Six out of seven exhibits by J. B. McDonald, R.S.A., are water colours, principally river and coast scenes, with good transparent colour. Alexander Balingall's fishing scenes are not so good in colour, and are more disjointed in effect than some of his former productions: the cloud forms in "Stonehaven from the Beach" are very hard and unsatisfactory. Arthur Melville shows several specimens of last year's work in Egypt, which give evidence of his rare talent. "A Cairo Coffee-house" is particularly good in colour and skilful in handling. "Past and Present" shows an Arab seated at the base of a marble temple, into which, for want of shadow and relief, his limbs seem to be imbedded.

Robert W. Allan, who has transferred his residence to London, sends two works: "The Oyster Gatherers, Brittany", depicts groups of fishing people returning up-shore in an evening light. "Winter in the Highlands", by J. Denovan Adam, shows some grand highland cattle feeding from turnips, with the usual accessories of a farm house. In "The Old Infirmary, Edinburgh", Garden Grant Smith shows how commonplace and wellknown subjects can be made pictorial and interesting; and the same artist exhibits a very bonny little sketch of "The Mill Lock". "Ely on the Ouse", by A. K. Brown, and "Washing-house on the Seine", by Hector Chalmers, are both transparent; the former rather cool and thin in colour, the latter having greater depth and more precision in handling. H. M. Telfer shows two very creditable "Early Spring Scenes", Samuel Reid a dreamy sketch of "On the Wear, Durham", Charles A. Lodder an effective and consistent stormy shore scene; and in "Embarras-de-Richesse", Miss E. Martineau exhibits a piquant and decorative study of a young lady dressed in old gold, making up a bouquet of delicious flowers.

Architecture and Sculpture are each represented in the exhibition by but few contributions, which are grouped at the two extreme ends of the gallery. Among

the latter is the only contribution of Sir Noel Paton, R.S.A., a well conceived alto-relievo in bronze, entitled "The Two Paths". The subject is represented by three figures, in which sensuous pleasure seeks to allure the pilgrim from the upward path to which Chastity is directing and aiding him. "Love in Ambush" is a sketch design for a life sized group, by D. W. Stevenson, A., poetic in conception and clever in execution. His brother, W. G. Stevenson, has so effectively rendered his ideal of "Dominie Sampson" that on looking at it one involuntarily exclaims "Pro-di-ge-ous"!

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.

The ninety-seventh annual exhibition of this society is as good as any in our memory. There is no doubt that water colours are more effectively and fully represented here than anywhere else in England. Year by year the capabilities of the medium seem to be enlarged, until, as in some of the works in this present exhibition, all the power of the richest oil painting seems to be attained; for example, see Mr. Albert Goodwin's "Nightfall", or the "Illustration to Il Penseroso", by the late Samuel Palmer. Possibly the new departure soon to be taken by the sister society may have put the older one on its mettle, and caused the present exceptionally good exhibition; whatever the cause, we can only wish a continuance of similar results. The number of good pictures is so large that want of space only prevents us from giving a complete list. The following are perhaps the most noticeable, taking them in the order of the catalogue:—"Halton Castle, Northumberland," a characteristic example of Mr. Boyce, literal in drawing and refined in colour; "Favorites," C. Gregory, a careful kitchen garden study, with an old gardener and two children; "A Break in the Storm", Henry Moore, a notable picture of angry grey sky and sea, with a shipwreck in middle distance; "On the Onney", Wilmot Pilbury; "Winter Cherries", W.C. T. Dobson; "Sorrento," Collingwood Smith; "Dame Durden", an important work by J. Parker; "Timber Clearing, Forest of Fontainebleau", with well drawn animals by R. Beavis; "The Pet Lamb", E. A. Waterlow; "Dolbadarn Tower", with fine sunset effect, by Thomas Danby; another "Incident of the Spanish Armada", by Oswald W. Brierly; "Summer Afternoon, Sonning," a delicate drawing by Alfred Hunt; "The Land of Ossian," Alfred P. Newton, with lingering sunlight on the mountain tops, a fine poetic picture; "A Showery Day in North Wales", W. Eyre Walker; "Ben Eay, Rosshire", T. M. Richardson; "Lulworth", Alfred D. Fripp; several pictures of North Devon coast scenery, by A. Goodwin; "Ready for Defence," Carl Haag, a Bedouin Arab dismounted from his camel, and hastily drawing his sword; the attitude is striking. "Buried in the Snow", Basil Bradley, monks and St. Bernard dogs finding a belated traveller; Mrs. Angell's flower studies, which this year seem more vigorous than ever; Mr. Thorne Waite's two large pictures, "Cornfield at Midhurst", and "The Beach at Hastings", perhaps the best landscapes in the gallery; "Potato Gatherers", Tom Lloyd, an important work, suggesting comparison with Mr. Macbeth's treatment of the same subject; "The Watering Place", Birket Foster; "Springtime", C. Gregory, a careful study and a graceful picture; "The Toast of the Army and Navy",

E. Buckman; "All hands to the Capstan", A Hopkins; "Harlech Castle", Clarence Whaite. On the screens are a series of gems, among which we may mention "Her First Letter Home", by C. Rigby, interesting as being a figure subject by a man who has hitherto chiefly confined himself to landscape; and by F. Smallfield, "Peg Woffington's Introduction to Rich", a replica, if we mistake not, of a former picture.

A fresh feature is the publication of an illustrated catalogue, the best of the kind we have yet seen. Evidently the "Royal Society" does not mean to be left behind.

INSTITUTE OF PAINTERS IN WATER COLOURS.

The 48th annual exhibition of this society, now open, is especially noteworthy for several reasons. It is the last exhibition in which the institute figures as a "close" body and the last exhibition in the present gallery. Next year a move will be made to the premises now building in Picadilly, and the society will invite contributions from all water colour artists. Mr. McWhirter, one of the new members, sends a large drawing of "The Lake of Menteith", on a windy day, the sky full of masses of hurrying clouds roughly painted in body colour, not an attractive work by any means. Of a very different character is a placid stretch of river, "Below Sonning", by Mr. Keeley Halswelle, with waterlilies and rushes in the foreground, and a group of cattle placidly ruminating on the bank. The drawing of the waterlily leaves, on the flat and unruffled surface of the water, receding from the very front of the picture, is most masterly; the clouds have less action than in Mr. Keeley Halswelle's customary Academy pictures of Thames scenery and skies. This artist sends another picture (painted in 1877) of a gentleman asleep, in the costume of three centuries ago. Mr. Joseph Knight sends landscapes with grey skies and vivid grey green vegetation, charming after their kind, and always powerful, but in no way differing from Mr. Knight's usual manner.

A large picture by E. H. Corbould, "Mazeppa", occupies the end of the room. Mazeppa is represented bound on the back of the dead steed, and surrounded by a herd of wild horses; the concentration of interest in Mazeppa is well managed; although there is a wealth of colour and detail in the crowd of animals, we do not seem able to look at anything but the naked and bleeding figure. The other imaginative works are contributed by Mr. Stock, and Mr. Walter Wilson.

"Prehistoric stones", Harry Johnson, is a highly poetic rendering of Stonehenge, by the light of the rising moon, one of the most successful works here. The treatment of English domestic gothic architecture, combined with landscape, finds a worthy exponent in the newly elected member Mr. Elgood; all the details of stone and brickwork softened and enriched in colour and tone by that most superb of colorists, Time, are fully recognized and treated with a loving hand. "An Old-fashioned Garden", with clumps of sunflowers, and figures reclining after the exertions of lawn-tennis, is a subject a little wide of the range Mr. Aumonier has hitherto practised, and its success makes the departure the more welcome. "Boy and Man", G. Clausen, two labourers bearing each a load of faggots, is curiously low in tone without any loss of power.

Still life and flowers are here from Mrs Duffield, John Sherrin, and Marian Chase: special mention should be made of the "Japanese Anemones", by the last named. Other members in force are Messrs. Edwin Hayes, J. Whympier, Mogford, F. W. Topham, Edwin Bale, W. L. Leitch, James Hardy, H. G. and Harry Hine, James Orrock, and the brothers Charles and Townely Green.

UNITED ARTS GALLERY.

The summer show at this gallery repeats to a large extent the features of the two previous collections. The most prominent works are by Bastien Lepage, Victor Gilbert and Jose Jimenez Aranda. The bulk of the exhibits is made up of "studio pictures" not to say "pot boilers." Given a good wardrobe of costumes of rich materials and mediæval cut, a few properties in the way of furniture, flagons, &c., &c., and the composition of saleable pictures is only too fatal a pitfall in the way of young artists possessing a skilful technique. And technique is always a strong feature in a continental art training. An excuse for the number of winebibbing and card playing groups which find so much favour, is that the facial expression and characters of mankind are more varied and interesting at such times, and lend themselves readily to art treatment. There may be something in this; for our own part we would far rather see mankind represented at work than at play.

Bastien Lepage's "Pauvre Fauvette", a little girl in ragged attire, acting apparently as a cowherd, will be interesting to all, if its hard realism fails to commend itself universally to their liking. A second work by this artist had not arrived on the occasion of our visit. Two seashore pictures by Victor Gilbert with fishing boats high and dry, white capped women, and fish spread out on the beach, are masterpieces of colour, and perhaps the most satisfactory pictures here. A large brilliantly coloured work is "Sermon dans la cour des Orangiers de la Cathédrale de Séville", by Jose Jimenez Aranda, and well represents the school of Spain. A somewhat notable work is "Les Derniers Pas", L. Welden Hawkins, an old woman with her back to the spectator watching the digging of a grave. A clever portrait by Albert Aublet is remarkable for having costume and background all white. It is a little girl, the artist's daughter, in white dress and white fur, with a white curtain behind. To add to the effect the frame of the picture is black instead of gilt. The general effect is startling, but successful. There are two works by Chierici, wonderfully painted but not so pleasing as usual. Why is this artist so fond of painting boys with protruded tongues? The military element is presented by Eugene Girardet, who sends a spirited work, "Storming of Sfax", and by Sell with miniature incidents of warfare. Of course there is the inevitable snowcovered landscape with wintry sunset, by Münthe. If we had never before seen a work of Münthe's we should probably go into raptures over this; nothing but its strong family likeness to scores we have seen before, prevents our doing so now. In style, technique and sentiment, in such subjects this artist is well nigh perfect. Other works worthy of mention are, "Le Passage Palpitant", by E. Lobrichon, "A Music Lesson", by Emile Adam, "Venice", by F. Del. Campo, a sea coast subject by Max Volkhart, and a work by Yeend King. Among the water colours, there are two good seascapes by Carter,

a study of women mending nets by Blommers, "A Mountain Stream" by Garlandi, a mill by J. Jackson Curnock, several Algerian and Moorish subjects crowded with figures, by G. Simoni, and by A. Zezzos, a name new to us, a clever and refined picture of two young Venetian lovers, a sailor and a bead stringer.

ROYAL SOCIETY OF ARTISTS, BIRMINGHAM.

(From our Correspondent.)

The seventeenth spring exhibition of this society was opened on the 31st March. The collection is a very interesting one, and for the first time in the history of the society the number exceeds one thousand. The two principal rooms are devoted to water colours, two smaller rooms to oils, and one to etchings and drawings in black and white. The latter is quite a remarkable and interesting feature. Several of our eminent etchers are very well represented, and a large number of original drawings are lent by the proprietors of the "Illustrated London News", and by Messrs. Virtue.

I think the quality of the general display is more evenly balanced than usual. There is, no doubt, a lack of large drawings of very striking and exceptional merit, but a very large number of minor importance which well repay careful examination.

London artists are of course large contributors, but the members of the society and other local artists are very well represented.

F. H. Henshaw has a charming and thoroughly characteristic study of "Dunster, Somersetshire." S. H. Baker contributes a very fine work, "Water Mills, Festiniog", and a large drawing of "Bewdley", besides several smaller pictures. E. R. Taylor represents, in his principal picture, a scene of busy, bustling activity, on the Quay, Whitby, during the herring season; also several very excellent landscape studies. Jonathan Pratt has rather a large figure subject, entitled "Settling the Land Question", and also a smaller study of a Brittany interior called "Morning." H. T. Munns has two small oil studies, not up to his usual mark. Edwin Taylor contributes excellent landscapes both in oil and water colour. A. E. Everitt has characteristic drawings of "The Drawing Room, Haddon Hall", and "New Hall, near Sutton Coldfield." C. W. Radclyffe and F. H. H. Harris have each three drawings, which are good representative examples of their particular styles. H. H. H. Horsley has some of his customary winter scenes, and one or two rather remarkable figure subjects, which are not customary. Mrs. Whitfield, hon. member, has not so large a show as usual; her three flower studies are brilliant and skilful in execution, but very small.

Very good work is shown by many of the younger men, associates and others. W. A. Breakspere sends a powerful study in oil, called "A Free Companion;" W. Langley has two water colour drawings, and two in black and white, which will add to his rising reputation. E. S. Harper has made a distinct advance in his large picture, "Sweet as Honey;" he has also two excellent charcoal drawings. Oliver Baker has a vivid study of a "Derbyshire Mill" and two drawings. John Fullwood continues to show very great promise. His "Cornish Lane" is a picture possessing sterling merit, and he has a good drawing of "Newlyn Sands." W. B. Fortescue has a good figure study called "Spring-

time." Claude Pratt sends two pictures, "A Flemish Servant", and "Colonial News" which show a decided advance. W. H. Hall has some excellent landscapes. J. Finnimore two or three very clever and promising studies. C. C. Read is making satisfactory progress with his landscape work. W. F. Roden shows broad vigorous work in his two pictures. There are some good landscapes by W. H. Vernon, and some admirable work by his daughters, the flower studies by Mrs. M. Vernon Morgan especially.

There are two exquisite examples of flower-painting, "Christmas Roses", and "Narcissi and Roses", by that thorough master of the art, W. J. Muckley, who, though not now resident in Birmingham, is not ashamed of his Birmingham origin. His son also, A. Fairfax Muckley, has a charming drawing, the technical qualities of which are of a high order.

GLASGOW INSTITUTE OF FINE ARTS:

[SECOND NOTICE.]

(From our Correspondent.)

Tom Donald has improved upon his questionable success of last year; his "Early Winter's Storm" shows much genuine study of nature, and is almost free from that theatrical feeling which he has displayed before, and indeed does now display, though in a modified form, in his "Reedy Pool." James Guthrie is represented by four works: they are, with the exception of one of the small ones, admitted to be well, and I think very cleverly, painted; but in such a dark, dingy key of colour that the audible remarks of the "Philistines" who look upon them are not complimentary. "A Cotter's Home, Oxfordshire", by Wellwood Rattray, is noticeable as one of the prettiest pieces of colour in the exhibition. There are two works entitled "November", by E. A. Walton, in one of the smaller rooms: both are nearly as dark as James Guthrie's work. The larger "November" is a beautiful piece of painting, but composition has hardly been attempted, and I do not think it has sufficient interest to warrant its being called a picture. One of the same artist's small pictures, "The Duck Pond", is both bright and harmonious, and is very well painted. "Revenged", by Alex Mann, is not a faultless picture by any means, but it is a difficult subject well managed by this young artist, and the most striking figure picture by a Glasgow man of any such here to be seen.

A. Black is in an exceptional position, in so much as his largest picture, "Among the Trawlers, Tarbet", is his best: it shows that he is making steady progress. R. C. Crawford has three works full of life and colour, but unfortunately a fourth, his largest, is gaudy in colour, and the figures are stiff and stage struck. "Net Tanning, Ballantrae", by P. MacGregor Wilson, is not in the best style of that artist. It is possible that the shadows left dark marks upon the scene like what he has painted, but I doubt it much, and if so he might have got better composition; but his "Mid-day Rest" is a little gem, and though hung beside a picture by Josef Israels, cannot fail of admiring observation. "A. Baimie's Pastime" is the best piece of work Tom E. Ewan has in the exhibition; the colour very good and the work up to his average, which is more than can be said of the others he has sent. A picture by A. S. Boyd of two children passing the gateway to some ancient

house, has good expression and colour. Archie Kay's two works are exceedingly creditable as a first exhibit: they are painted in a somewhat unusual and perhaps too cold a key of colour.

Two pictures by W. G. Stevenson deserve especial notice as being thoroughly successful. "A Cooling Drink" has been hung in the better position, but I prefer "At her Call", in which a rather good looking dairy maid leans against the field gate to keep it open, while the cows at her call hurry home: the action of the girl is free and natural, and the colour is so harmonious as to recall some of the more subdued effects of Alice Havers.

HACKNEY SKETCH CLUB.

On the 3rd of April an exhibition of pictures in oil and water colour by members of the Hackney Sketch Club was opened at the Hackney Club House, No. 206 Mare-street. Rather more than a hundred works are shown; but seeing that it is set forth in the catalogue that one of the objects of the exhibition is to "encourage a growing taste and appreciation of the fine arts" it is a little difficult to understand how such a purpose can be subserved by the public display of a considerable portion of the collection. There are however a few pictures whose merits really entitle them to be seen in better company. Chief among them is a sea-piece by John Fraser, "Homewards", a trifle hard and cold perhaps, but cleverly painted and showing no little appreciation of light and atmospheric effects. Not far behind is a large evening landscape by Leopold Rivers which is very fairly correct in tone though unnecessarily sombre and dull in hue. E. Gouldsmith in his landscapes Nos. 12 and 40, evinces a very fair sense of colour; and a "Country Road" by Peter James is worth noticing as a good example of an old fashioned method of water colour painting. A frame of sketches by W. T. Dennis is also worth attention, as they show an agreeable freedom of hand. They are however slightly marred by an unpleasant exaggeration of colour.

IRISH FINE ART SOCIETY.

In the exhibition which has just been held by this society, the collection of water colour drawings was highly creditable, many of them possessing considerable merit; the contributions in oil, with very few exceptions, were weak in the extreme. The few specimens of painting on porcelain were also devoid of merit, and would have been much better excluded, as they only lowered the standard of an otherwise creditable display. Although most of the pictures are by amateurs, this society is rapidly taking the same position here as the water colour societies in London; and if the committee had excluded all other works their exhibition would have been much more satisfactory.

In any detailed notice, first mention must be made of the secretary, Miss F. W. Currey, whose pictures are all remarkable for careful study and truth to nature as illustrated in "A Deep Dim Wood", "Paternal Pride", "The Wild Bees' Pasturage", and several other equally good examples of conscientious work. Next in industry and merit must be mentioned Miss Helen O'Hara, whose many clever contributions shew a decided advance on previous work, amongst the most successful being

"The Rush of Water Night and Day", "By the Primrose Stars on the Shadowy Grass", "In Noonday Light", and "In a Devonshire Glade." Dr. M. A. Boyd sends a clever sketch of a mountain stream Dolwydellen, and Miss Fowler a careful drawing of golden gorse Southampton Common. In "Burgatia Cliffs, Rosscarbery", Miss Reeves is seen at her best.

In Miss M. M. Perrin the society possesses one of its strongest figure artists: her "Scholastica" and "Dreamland" are amongst the best pictures of this class in the exhibition. J. Longfield sends several clever sketches of pebbly brooks and wild flowers. "The Avencon", by J. Ffollicott, is a work of much merit; as also is Miss N. Bennett's "Autumn in the New Forest." A. B. Wynne, in his "Waterfall, the Dargle", and "Glaciers over Sonamurg", gives promise of future excellence. Flower painting is well sustained by H. E. Keene and Miss Grace Hastie. In oil the only pictures of merit are those by M. D. Webb and Miss R. J. Leigh.

The exhibition was well attended and nearly all the pictures sold. The nine prizes offered by this society were awarded to Major Cotton, Lady Burton, Miss Colvill, Miss E. Dudgeon, Mrs. Longfield, Mr. Seymour Bushe, Miss L. Dudgeon, Miss M. Murphy, and a second to Mr. Seymour Bushe.

At Messrs. Shepherd Brothers' gallery in King-street has been placed on view an important unfinished work of Turner. It is little more than a sky, but such a sky as Turner only could paint, a poetic dream of colour and light. So far as the landscape is indicated it would appear that it was intended to have a river broadening into a lake in the middle distance, and winding away to the sea in the distance. On the right is a group of trees: on the left a reclining figure. It is of Turner's latest manner, painted with the brightest palette of that latest manner; and though it may not be admired by some, most artists would give their ears if they could paint likewise. Nor is this the only notable feature in the exhibition. There are also an historical work, 72 in. by 48, by Sir John Gilbert, "Charge of Prince Rupert at the Battle of Naseby"; a large landscape, "The Llyd, near Bristestowe", by John Syer; a gallery picture by Robert Hillingford, "Welcome of Henry V. after the Battle of Agincourt"; and good examples of T. S. Cooper, W. P. Frith, J. S. Noble, Henry Dawson senr., Henry Jutsum, Geo. Cole, L. J. Pott, and others.

The Liverpool Society of Painters in Water Colours (Mr. E. Landseer Grundy acting Secretary) hold their eleventh annual exhibition this year in larger premises than before, the "Liverpool and London Chambers", which were formerly occupied by Messrs. Agnew and Sons.

The fact that the Social Science Congress is to be held this year at Nottingham renders the autumn exhibition of the corporation, which will then be open, an exceptionally good opportunity for artists.

This year, as last, a loan exhibition has been opened in Whitechapel, at St. Jude's school house, Commercial-street, for the delectation of dwellers at the East End. Admission last year was threepence, this year it is free, a money box inviting voluntary contributions. The exhibition has been open on two Sundays. Several

leading artists lent works. An explanatory catalogue was issued as a guide to the uninformed visitor; and some decorative adjuncts were lent for the room by Mr. Morris, Mr. Liberty, and Mr. Heilbronner.

The exhibition of the Bury Society of Fine Arts closed on April 3. The "Bury Times" states that the society during the past six years has made satisfactory progress, the number of members annually increasing.

There was an exhibition of drawings by workmen and apprentices in the coachmaking business at the Mansion House last month, the outcome of an effort by the Coachmakers' Company to promote the artistic education of mechanics.

As usual, there has been discussion on the hardship of rejection at Burlington-house. One suggestion is that the number of works allowed to be sent in by any one artist shall be reduced; another that there shall be an autumn exhibition, at which no one shall have a right to space. This year it is understood that about 7,000 pictures were rejected altogether, leaving over 2,000 doubtful for less than 1,000 open places.

Various statements, for the most part unauthorised and incorrect, have been made in regard to an exhibition of the works of D. G. Rossetti. All that can be stated at present is that his brother, W. M. Rossetti, hopes to bring together a collection, which may perhaps form part of the winter exhibition at Burlington-house.

The Studio.

Mr. Armstead is to be entrusted with the statue of Street, to be placed in the new Law Courts. In the course of the meeting at which this was announced, Sir F. Leighton said the artist chosen was not only a man of fine and manly gifts, but one specially conversant with the conditions of sculpture in close conjunction with architecture, and from whom they might therefore hope for the happiest result.

The statue of Burns just unveiled in Dumfries was designed by Mrs. D. O. HILL.

It is announced in the items of the Court news that Mr. EDWIN BUCKMAN had the honour of showing to the Princess of Wales his new picture, "The Toast of 'The Army and Navy'", now in the exhibition of the Royal Society of Painters in Water colours. Mr. Buckman was the artist selected by Sir F. Leighton to guide the studies of the Princess in water colour figure painting.

The proposed statue of William Tyndale upon the Thames embankment has been entrusted to Mr. БОЕНН.

Mr. Emden, scenic artist at the new Savoy theatre, writes to the "Daily News" on the changes which may be brought about in scene-painting by the use of electric lighting. He says:—

That much greater attention to detail will be necessary in the bright white light of this illuminating power of the future is beyond question; and at present it seems that the scenic exhibition will be submitted to a similar test to that presented by a picture gallery seen at the distance of a couple of hundred feet. The electric light so nearly approaches the light of day that, theoretically, work painted on the old plan should under its influence resemble the daub presented by scenery in daylight. In the scenery I have painted for the Savoy theatre—the first scenery painted for the electric light in this country—not only has more than usual attention to detail been observed, but the

usual predominance of blue used to counteract the effect of gas has been considerably modified. Everybody is familiar with the effect of coloured fire upon the transformation scene of a Christmas pantomime; but by the aid of the more brilliant and beautiful electric light far finer and more artistic gradations of shade ought to be obtained. In this, I think, scenic artists have a fair right to claim the aid of men of science. Although by sundry experiments in the studio we may roughly determine the various shades to be used in combination with the electric light, the details can be no secret to scientific men, and they will, I am sure, readily co-operate with us in discovering the exact amount of white in the electric light, and the precise shades the co-mingling of which will result in certain effects. That the electric light will open up fresh fields of ambition to those who look to their art beyond the mere work producing and money-making sides of the question is highly probable.

Art Sales.

UNDER THE HAMMER.

While the number of sales of rare porcelain and other objects of interest, the prices of which are noticed month by month in these columns, has been fully up to the average, there has been no important collection brought to the hammer during April. The sale of the Tassie collection scarcely becomes an exception because, though of a very interesting character, the mere fact of the designs not being original would operate against sensational prices being given, however excellent and faithful the execution of the work. The taste for Tassies has for the last twenty or thirty years lain dormant, partly no doubt from their seldom or never appearing as bones of contention in the principal sale rooms, or as objects of praise and profit in the dealers' cabinets; and until about a year ago, when a quantity were sold by auction at the vicarage of Mr. Tassie's nephew, nothing much had been heard of the productions of this artistic and painstaking student and reproducer in glass and wax, of the chief collections in Europe of intagli and camel.

Tassie's first works were portrait medallions, executed with marvellous dexterity in wax and afterwards cast in a vitreous substance which he termed "enamel." Gradually as he became more known, the different valuable gem collections were thrown open to him, and he worked away at reproducing these with marvellous industry. In 1776 he published his first catalogue, "A catalogue of impressions in sulphur, of antique and modern gems, from which pastes are made and sold by J. Tassie, Compton-st, 2nd door from Greek-st., Soho." In 1799 Tassie died, leaving his business, with a collection of 16,000 casts, to his nephew William Tassie, who continued the same calling and retired after a successful career, having increased the number of copies of gems to 20,000.

A complete collection was bequeathed by William Tassie to the National Gallery of Scotland and is shewn in a "Tassie" room; the remainder were left to the Rev. W. H. Vernon, and after having been for many years in his possession, were by his instructions to his executors sold by Messrs. Christies as above. The following prices are a few representative quotations from the sale:—Two portraits in wax of David Garrick signed and dated, £13 1s.; Portrait of Lord Nelson

with inscription and also the original mould from which it was taken, £7 5s.; The Medusa, from the Townley Gem, £2 12s. 6d.; a model of the Portland vase, on its original circular revolving stand, £5 5s.; a remarkably moderate price. The Wedgwood medallions were not of the finest quality, and moreover appeared to have been injured by casting from them; at all events the surfaces of the relief parts were not in good condition and the prices realised were therefore very moderate.

As to other sales of the month a few prices quoted from one on the 14th will be a fair representation. A pair of hexagonal jars and covers of old Chinese porcelain, very good in quality and perfect in condition, the porcelain being light and thin though not eggshell, and the figures small and carefully finished, brought £28. A pair of small Derby groups, the Welch tailor and wife on goats, about five inches high, 5gs.: a Naples tea and coffee service with classical figures in relief, eighteen cups and saucers, a sucrier and milk pot, £15; a set of twelve Chippendale mahogany chairs, cabriole legs, covered with horsehair, 20½gs; and a pair of very handsome marqueterie commodes with marble slabs, £55 14s. These were in imitation of old Louis XV shape and marqueterie, and had they been genuinely old would probably have realised seven or eight times the price.

SALES AT THE R.H.A.

The following works by the artists specified have been sold from the exhibition of the Royal Hibernian Academy now open in Dublin. The prices given are the catalogue prices:—

- Miss L. Alment,—"Chrysanthemums" £2 2s.
 Miss M. Alment,—"Firtree Island" £5 5s.
 S. A. Armstrong,—"Low Tide at Waterloo Bridge" £1 10s.
 E. Bach,—"Marjorie" £12 12s.
 Isabel Bennet,—"Near Lustleigh, Devon" £4 4s.,—"Summer Time" £4 4s.
 Miss C. E. Benson,—"Cornish Coast from Newquay" £3 3s.
 G. Brennan,—"A Sly Thief" £5 5s.,—"Served" £10 10s.
 E. J. Brennan,—"The Dying Year" £20.
 J. Brennan, R.H.A.,—"God save all here" £15.,—"The Village Scribe" £50.,—"Left Behind" £20.
 D. Bucciarelli,—"A Street in Subiaco" £2 2s.,—"A Noble in Costume of the Sei Cento" £7 7s.,—"A Peasant Playing the Piffero" £5 5s.
 A. Burke, R.H.A.,—"A Backwater near Wargrave on the Thames" £30.,—"A Passing Shower" £15.,—"A Wave" £15.,—"Looking out for Father's Boat" £10.,—"A Good Load" £30.,—"A Passing Cloud" £15.,—"Low Water" £30.
 J. Campbell, Junr.,—"A Quiet Spot on the Tolka" £8 8s.
 W. F. Doyle, A.R.H.A.,—"A Peasant's Mansion" £10 10s.
 P. Vincent Duffy, R.H.A.,—"On the Strand at Arklow" £20.,—"At Arklow Head" £20.,—"A Wet Sketch" £15.,—"Arkloy Strand" £10.,—"Sunshine" £30.,—"Study at Formby" £15.
 W. Fitz,—"So slainte mhaith!" £10 10s.
 R. Hirth du Frénes—"Portrait" £50.
 Alfred Grey, R.H.A.,—"A Mountain Road, Kylemore, Connemara" £120.,—"Gently Jack!" £75.,—"Harvest Time" £10.,—"Study from Nature, Howth" £15.,—"On the banks of the Tolka" £10.
 C. Grey, R.H.A.,—"Trout Fishing, Glen Quoich" £42.
 Gregor Grey—"Nanny's Breakfast" £20.

- Miss A. Gribbon,—"So Serene" £4.,—"Roses" £3.
 E. Hayes, R.H.A.,—"Dortrecht on the Maas" £35.,—"Portsmouth Harbour" £26 10s.
 Miss M. Irwin,—"View at Downhill, Co. Derby" £3 3s.
 Sir Thomas Jones, P.R.H.A.,—"Dalkey Sound, from Bartra" £12.
 Lizzie Justice—"Christmas Roses and Ivy" £1 10.
 J. M. Kavanagh,—"Balscadden Bay, Howth" £10.,—"Still Water" £10.
 S. Ledgwick,—"Rocks in the Dargle" £7 7s.
 C. A. Lodder,—"Vessel in Distress" £15 15s.
 J. Longfield—"Red Rocks" £3 15s.
 William Luker—"In the Meadows near Gravesend" £21.
 J. McDonnell,—"River Scene" £26 5s.
 B. McGuinness—"Donegal Castle" £12 12s.,—"Old Welsh Cottage, Dolwgdalen" £5 5s.,—"Old Street in Dinan, Brittany" £7.,—"Canal Scene, Peppendracht, Holland" £10.,—"The Cathedral of Dortrecht, Holland" £18.,—"A Sunny Glean on the Moors in Donegal" £4 4s.,—"View in the Dargle, Co. Wicklow" £5.
 J. W. McIntyre,—"Holy Island Bay" £16 16s.,—"The Road across the Sands, Holy Island" £16 16s.
 Robert Mannix—"Young Dublin" £2 10s.
 J. R. Marquis, R.H.A.,—"A Summer Breeze, Upper Lake Killarney" £35.
 J. E. Meadows,—"The Foot of the Beacons, near Brecon, S. Wales" £30.
 R. H. Miley,—"Ambush" £15.,—"A Study from Nature" £7 7s.,—"Fugitives" £5 5s.
 P. H. Miller—"Violets, a Portrait Study in Greys and Blacks" £15.
 R. T. Moynan,—"Satan and Ithuriel" £15.,—"Ballybrack" £20.
 F. Muschamp,—"Falls on the Conway" £10 10s.
 Miss H. O'Hara,—"A Shady Freshness" £2 2s.
 Léon Olivier,—"Loup de Mer" £20.
 W. Osborne, R.H.A.,—"Left in Charge" £30.
 F. W. Osborne—"Leaves from a Sketch Book" £8.,—"Path round the Cliffs, Howth" £10.
 Maria Perrot—"A Brace of Snipe" £1 10s.
 Sarah Purser—"Autumn Days" £15.,—"Boiling the Dinner" £15.,—"A Little Æthete" £21.,—"An Important Letter" £10 10s.
 Isabella Russell,—"Good Fruits" £26 5s.
 Robert G. Seymour—"Bethesda, North Wales" £7 7s.
 C. Smith,—"Barmouth Sands" £10 10s.
 S. Catterson Smith, R.H.A.,—"Waiting" £10.,—"The Heart of the Trossachs" £80.,—"Much Study is Weariness to the Flesh" £15.
 C. Stuart,—"Snowdon from Dycunffyonon" £20.
 B. Colles Watkins, R.H.A.,—"Kylemore, Connemara,—"A Fog Cloud from the Sea" £70.,—"Carrignacurra Castle on the Lee, Co. Cork" £15.
 Miss M. D. Webb—"Studios" £12 12s.
 G. A. Williams,—"The Night of the Storm" £12.
 W. Williams,—"Blushing Morn, Skiddaw" £75.

Academies and Institutes.

The Queen has signified to Mr. E. A. Norbury her command that the new Welsh academy shall be styled "The Royal Cambrian Academy of Arts." There is, we hear, every prospect of a good first exhibition.

At the annual general meeting of the Royal Society of Painters in Water Colours last month, the following artists were elected associate exhibitors:—Constance Phillott, R. Beavis, C. Gregory, S. J. Hodson, J. J. Hardwick.

Mr. CHARLES GREGORY, one of the new associates,

landed in England from Australia about ten years ago, with 21 years' experience of life, and a strong enthusiasm for art, but no knowledge of it except what had been derived from books. After two years spent as a clerk in the Victoria Colonial Agency, he obtained admission into the R.A. schools, where he worked chiefly at drawing from the antique and the nude. About seven years ago his remunerative work began, in the form of drawing on wood for publishers; for a year or two, while doing this, his painting was chiefly confined to studies. Five years ago, however, he painted, and gained acceptance at Burlington-house for, two large oil pictures, "Folk-lore" and "Conversion of Ancient Britons". Next year he had a portrait hung, and a picture entitled "Doles"; in the following year "Weal and Woe", which was purchased by the Liverpool corporation for the permanent Walker Art Gallery. Last year Mr. Gregory's picture at the R.A. was "Burdens". This year he turned to water colour, and by three works of that class gained his present recognition by the society. Mr. Gregory's "Folk-lore" has been reproduced in the "Illustrated London News", his "Weal and Woe" in the "Graphic" and—as a steel engraving—in the "Art Journal"; while "Burdens" is about to appear in black and white in the "Magazine of Art".

Mr. J. J. HARDWICK is another of the many painters who have gone through the stage of drawing on wood. In the case of this addition to the Society's ranks there has been no hereditary connection with art, Mr. Hardwick being the first of his family to adopt the profession. He studied for a time at the School of Design, Somerset House, under Mr. Redgrave.

Mr. Alma Tadema, R.A., and Mr. W. Fettes Douglas, P.R.S.A., have been elected honorary members of the Society of Water Colour Painters.

Mr. Charles Spencer Perceval, L.L.D., has been elected a life trustee of Sir John Soane's Museum, in the place of Professor Donaldson, retired.

It is urged in a letter to the "Standard" that the system of illustrated handbooks and catalogues should be extended to all our museums. The educational value of our public collections would thus be increased; the provincial museums would have illustrations of the objects in the London collections, and the London establishments of the specimens in the provinces.

The Prince of Wales has given £50 from the revenues of the Duchy of Cornwall to the museum and art gallery extension scheme of the Plymouth Institution.

M. Théodore Duret, a distinguished French art critic, who recently visited Ireland, writes in admiration of the zeal of Mr. Henry E. Doyle, of the National Gallery of Ireland, who, he says, at the same time that he is artist and connoisseur, is a passionate collector, collecting for his gallery, always on the look out, attending sales, searching through shops, and ascending stairs whenever he may have the chance of finding a canvas.

At the British Museum the print room authorities have arranged their fine collection of water colour drawings by Girtin upon screens in the King's Library.

To the National Portrait Gallery has been added a portrait of Edmund Burke; one of the earliest among those which Sir Joshua Reynolds painted of him. The picture now acquired has been known as the "Haviland Burke" portrait, from having belonged to Thomas Haviland Burke, great nephew of the statesman. It was exhibited at Burlington-house in 1871, by Mr. E. Haviland Burke, M.P., and sold by Messrs.

Christie in 1874, for 1000 guineas. A fine bust of Rennie, the engineer, by Sir Francis Chantrey, has been presented to the same gallery by his grandson; also a life-sized head of Sir Francis Chantrey, drawn by himself in chalk. A picture of George Berkeley, "The Bishop of Cloyne", painted by John Smibert in 1725, is another accession to the collection. A statuette in bronze of the late Lord Beaconsfield, in the costume of a cabinet minister, seated in a chair with folded arms, is the gift, and at the same time the production, of Lord Ronald Gower.

Local Art Notes.

BIRMINGHAM.—(*From our Correspondent.*)—It is probably a somewhat rare occurrence that the portrait painters of a single provincial town are engaged at one time upon the "counterfeit presentments" of three such distinguished men as have recently been sitting to Birmingham artists. Mr. H. T. Munns has painted a very good portrait of the Marquis of Hartington; Mr. Jonathan Pratt has been favoured with sittings by the Rt. Hon. Joseph Chamberlain, M.P., President of the Board of Trade; and I hear that Mr. Roden has been painting a portrait of the poet laureate.

BRIGHTON.—(*From our Correspondent.*)—The Corporation spring exhibition of modern water colour drawings in the Royal Pavilion Gallery opened on the 20th April. It contains over 600 drawings of a good average excellence, a considerable proportion being from artists well known in the London galleries. The chief local contributors are F. J. Aldridge, Alec Binnie, W. H. Bond, Robert Cooper, G. de Paris, Henry Earp, senr., A. F. Grace, Brook Harrison, Clem Lambert, W. H. Mason, F. Miller, R. H. Nibbs, J. Pepper, Walter Puttick, George Ruff, senr. and junr., Amy Scott, John H. Scott, and A. Willett. The exhibition is open free on Mondays, Tuesdays, Wednesdays, and Saturdays, whilst on the other two days a charge of sixpence is made. Brighton can boast of being the only town in which periodical exhibitions are held which are open without payment.

Captain Henry Hill, a well known patron of art and artists, died during last month. Captain Hill has been instrumental in bringing forward many young unknown artists, several of whom are now amongst the best men of the time. At his funeral I noticed P. R. Morris, A.R.A., Frank Holl, A.R.A., E. B. Stephens, A.R.A., Jules Lessore, and Clem Lambert.

BRIGHTHELMSTONE.

DUBLIN.—(*From our Correspondent.*)—A permanent exhibition of high class modern pictures has been opened in the gallery of Mr. Spence, Lower Sackville-street. Sir Noel Paton's "The Man of many Sorrows" has been on exhibition at Mr. Lawrence's gallery, in the same street.

The Royal Hibernian Academy has opened its rooms in the evenings to the working classes at a charge of one penny.

The final meeting for the season of the Dublin Sketching Club took place on Wednesday, the 19th April.

EDINBURGH.—(*From our Correspondent.*)—Mr. MacWhirter, who graciously resigned his place in the Scottish

Academy on his election as an A.R.A., has been unanimously elected an honorary R.S.A. Mr. Wm. Fettes Douglas, P.R.S.A., has resigned his position as principal curator of the National Gallery.

A movement is on foot for the establishment of an atelier where artists may prosecute the study of figure painting after completing their term in the life school of the Academy. The proceeds, if any, of the Scottish artists' fancy costume ball, which was held on 6th April, are to be devoted to this object.

GLASGOW.—(*From our Correspondent.*)—At the annual social meeting of the Glasgow Architectural Association, held on 31st March, there was a much better exhibition than last year of competitive and other drawings. Mr. Leek was awarded the hon. president's prize for his design for a clock tower.

The sales reported by the Glasgow Institute of Fine Arts are over £3,200.

LEEDS.—(*From our Correspondent.*)—A lecture recently delivered here, by Mr. R. Phené Spiers, F.R.I.B.A., before the Architectural Society, on Dutch architecture, was ably illustrated by a series of clever water colour sketches, remarkable for combining architectural detail with artistic force and handling (some, by the way, having been exhibited at the R.A.). The drawings and the lecturer's remarks fully illustrated the fact of the picturesqueness of architecture in Holland, which, with some falseness knocked out, could with advantage be copied in our English towns. Some very good building of an ornamental character was to be found, Mr. Spiers said, in Holland; though he pointed out several laughable instances of absurdities, such for instance as the frequent sham gable, that is, a gable having all the appearance in the front street of being a very important part of the building, but which, on going round to the back, we discover to be a simple wall supported at the back by an iron tie. Some description was given of the interior and exterior of the fine town halls and city gates, and a rather detailed one of the Plantin museum at Antwerp.

As a sign of the times I may mention that there has been a fine art exhibition open for a fortnight at Pudsey. Pudsey, be it known to the general reader, is a large village some seven or eight miles from Leeds, devoted to the manufacture of cloth, which has strongly, and until these last few years successfully, resisted the march of civilization. It is a fact well known in this part of Yorkshire that some ten or fifteen years ago the advent in Pudsey of a stranger in a black coat or silk hat would be hailed with showers of stones and cries of "Hey lads, Methody parson; hit him ut head!" A new railway station and a mechanics' institute has, however, worked wonders. The exhibition consisted of a small loan collection, among which were some interesting works by the old Leeds artists, Joseph Rhodes and his son John N. Rhodes.

The cheap and portable cameras now made have induced many of our Leeds artists to use photography as an aid to sketching, and this winter much work has been done among the bare trees. Of course the results are not triumphs in photographic art, as the technique requires some mastery; and pointing the camera at the object is not, as many people imagine, the only thing to be done. The present run upon the use of photography among artists is very well, provided it does not induce

them to rely too much on the camera, and so scamp their sketches, with the idea that they can be worked up as well at home from a print. Photography gives very false impressions, and in many instances, owing to lack of colour as well as an infinity of detail on a small scale, fails to give the more striking details whereon the effect of the picture rests.

LIVERPOOL.—(*From our Correspondent.*)—The "Liverpool Mercury" calls attention to the decoration of ocean steamers, and points out that it is presumably the object of decoration to occasion thought and to give pleasure. But although costliness and grandeur are the characteristics of the fittings and appointments of the magnificent floating hotels trading between this port and the United States, a visit on board the "Servia", "City of Rome", the "Parisian", "Republic", and the "Sarmatian" reveals the fact that straight lines, gold leaf, and upholstery, incongruous and monotonous, are the characteristics of these vessels. The writer suggests the substitution of artistic decoration by prints, chromos, and etchings. "An educated passenger" supports these views, and states that when under hatches in bad weather the traveller has no assistance to help him to relieve the tedium of the voyage. He has the "dead" lights through which in bad weather he can see nothing, and he has the "dead walls" of the cabin to look at upon which there is nothing to see. There is certainly room for a little more fine art on board these floating palaces, even at the cost of a sometimes overdone decoration.

MANCHESTER.—(*From our Correspondent.*)—Five lectures on perspective with its direct application to architecture, have just been given at the Manchester new school of art by James Murgatroyd, F.R.I.B.A., a member of the school council; and I understand that lectures on various subjects are intended to be given by other members of the council from time to time. This is a new feature in connection with schools of art, and is much to be encouraged.

A portrait of Edwin Waugh, the Lancashire poet, and writer of Lancashire stories, has just been presented by Mr. T. R. Wilkinson to the corporation of Manchester. It was painted by Mr. W. Percy, the poet's friend, and, like many of this painter's portraits, is most satisfactory.

Whitely's annual spring exhibition of paintings is now open in Bridge-street. It is up to the usual average of merit, and amongst the chief painters represented are W. P. Frith, R.A., Bartolini, J. Holding, C. Reid, R. T. Hammond, T. Heywood, Miss E. M. Valter, T. Fairbairn, W. Heys, A. Moberly, T. F. Collier, F. Coleman. Lidderdale, and T. F. Wainwright.

Of the six members newly elected into the Institute of Water Colour Painters, Pall Mall, two, namely Mr. Caldecott and Mr. J. Knight, owe their early belongings to Manchester.

SHEFFIELD.—(*From our Correspondent.*)—An "Olde Englyshe Fayre" lately held in this town in connection with the conference of elementary teachers, some sketches taken in Switzerland by our local artist R. Hudson this last summer, found many admirers. Madame Reilly, of the Bond-street school of embroidery, exhibited some fine specimens of art needlework. The fair has in every way proved a great success, which may have been accelerated by the novelty of the decorations and quaint costumes.

"The Dragon of Wantly," the second of four pictures which the Earl of Wharcliffe promised to lend to the town, is now at the Western Park Museum. As a local subject it is very interesting, the lair of the supposed dragon being within a few miles of here. Mr. F. T. Mappin, M.P., has also made a valuable present to the Museum of electro-plate reproductions of gold and silver plate purchased at South Kensington: it is Mr. Mappin's wish that these reproductions should be of use to the many art students in the metal trades.

Obituary.

DANTE GABRIEL ROSSETTI, poet and artist, died on the night of Easter Monday at Birchington, near Margate, where he had been staying for some weeks, in failing health. He was born in London in 1828, and was therefore in his 54th year. The deceased painter and poet was of Italian extraction, son of Gabriel Rossetti, the commentator on Dante, and may be said therefore to have both inherited and imbibed culture. He was one of the original members of the youthful knot of theorists known as the Pre-Raphaelites, and worked on their short-lived periodical "The Germ." One of his peculiarities was an abstinence from exhibiting his pictures, by which, perhaps, he obtained the same end as painters who exhibit, as it sharpened public curiosity. He had the advantage of the recommendation of Ruskin, and his work realized good prices. In 1861 appeared his book of translations of the early Italian poets; in 1870 his first volume of original poems. Last year he published a second volume of verse. The only book the deceased ever illustrated completely was his sister Christina's "Goblin Market." He did one design for his friend Mr. Allingham's "Day and Night Songs," one for his sister's "The Prince's Progress," and three or four for Moxon's edition of Tennyson's poems. He would seldom undertake portraits, except of his friends, and generally avoided the nude. The masterpiece of Mr. Rossetti's latter years is his "Dante's Dream," recently bought by the corporation of Liverpool. An avenue of trees seen through a window of Beatrice's chamber in this painting was suggested by the noble line of elms which shaded Cheyne Walk, Chelsea, before the embankment was made. Of the connection of the late artist with the Pre-Raphaelite movement a notice in the "Times" says:—

Mr. Rossetti's name became familiar to the public in connexion with the so-called Pre-Raphaelite movement, a style of painting founded essentially upon the early Florentine school, in combination with a strict adherence to nature, and strongly opposed to the platitudes of academic art as practised in those days. The revival of mediævalism, initiated by such men as Mr. Madox-Brown, in whose studio Mr. Rossetti worked for some time, Mr. Millaia, Mr. Holman Hunt, and later on Mr. Burne Jones, has exercised a profound influence on English art. The eccentricities of the school were treated with merciless ridicule by the critics, but the discussion thus raised tended in the end to attract public attention to subjects previously looked upon with indifference, and no amount of abuse was able to crush the fundamental principle of the new movement or the genius of the artists, who, as they grew into maturity, spontaneously abandoned their early mannerisms.

The funeral took place in a quiet manner at Birchington, amongst those present being the deceased's

brother, William Michael, his sister Christina, Mr. Theodore Watts, Mr. Hall Caine, Dr. Franz Hueffer, (musical critic of the "Times") and his brother in Pre-Raphaelitism, Mr. F. G. Stephens, of the "Athenæum." Rossetti, it seems, lived to outgrow, like other of its members, any allegiance to the impracticable ideas usually attributed to the "P.R.B." It is related that a lady once asked him some question about the pre-Raphaelite school. "I am not," he said, "an 'ite of any kind: I am an artist." One of the articles which have appeared in the daily papers says:—

Mr. Rossetti had suffered during many years from that most exhausting and tormenting of physical evils—habitual sleeplessness; and he had often to make free use of chloral in order to get some degree of rest. Those who happened to see him when under the influence of conditions like these, and who were not acquainted with the real facts, were possibly led to believe that Mr. Rossetti's reason was giving way; and thus a report got abroad which it is well even now to correct.

The "Builder" concludes an obituary notice with an opinion that Rossetti's genius was much more that of a poet than of a painter. The writer says:—

So far as we can judge, without going out of our way to seek further acquaintance with his paintings as a matter of private favour, our impression is that Rossetti's claims to fame as a painter consist in his having been a remarkable colourist, and an artist possessed at times of very fervid conceptions, which he had not technical power to realise satisfactorily; and that he made the mistake of striving to be ideal by being unnatural, by ignoring the forms and feelings of real life and of healthy human nature, and by painting scenes and figures which are those of a dream (we might sometimes say, of a nightmare), and which, though not without a certain power, affect us with a disagreeable sense of eccentricity and of misdirected aims.

This the "Builder" writes, it says, as some sort of protest against the extravagant and often fulsome adulation of his clique of admirers.

Sir HENRY COLE, K.C.B., late director of the South Kensington Museum, and Inspector General of the Science and Art Department, died at his residence, 96, Philbrick-gardens, Earl's-court, on the 18th of last month. The son of a military officer, this remarkable man began his public life as a clerk in the Record Commission. While here, he published pamphlets suggesting a reformed system of the work of the commission, and thus contributed to the establishment of the General Record Office. He edited newspapers, and as "Felix Summerly" wrote handbooks to some of our public art collections. He also had a share in promoting penny postage. About 1845 he assisted the Society of Arts in organizing exhibitions, out of which came the "great exhibition" of 1851; and out of this, in turn, as we all know, came South Kensington, and the Science and Art Department. From 1852 to 1873, or thereabouts, he was the principal official of this department. Retiring then, he took part in setting afloat the National Training School for Music, now to be superseded; and the School of Cookery. As the "Times" puts it, wherever there was progress to be made he schemed incessantly until it was accomplished. Of late, sanitary reform had engaged his attention. His age was 74.

Mr. EDWARD DUNCAN, one of the oldest members of the Royal Society of Painters in Water colours died after a short illness on the 11th April, at his residence,

Upper Park-road, Haverstock-hill. Mr. Duncan was born in 1803, and though advanced in years, was working upon several important pictures, both in oil and in water colours, until within a few weeks of his death. His parents artied him to Robert Havell, the aquatinter. With him he had frequent opportunities of seeing drawings by William Havell, and in the end abandoned engraving for painting. His larger and more important works are chiefly marine subjects.

WILLIAM GAWIN HERDMAN, F.S.A., who was well known in art circles in Liverpool, was found dead in bed on the morning of the 29th March at his residence, St. Domingo Vale. The deceased artist was well known as a landscape painter, but topographical views and interiors were his forte. The late Sir F. Chantrey, R.A., purchased several of his works, and a view of Settle, in Yorkshire, exhibited at the Royal Academy, was purchased by the Duke of Cambridge. He was connected with art teaching for many years, and was the author and claimed to be the inventor of "Curvilinear Perspective"; he also published "Continental Sketches," as well as a treatise on skating, in which he was an adept. In 1857, when the Liverpool Academy (which had been in existence since 1810) was wrecked by its pre-Raphaelite tendencies, it was W. G. Herdman who protested against the £50 prize being awarded to Millais's "Blind Girl", and excited opposition so powerful that a rival society was formed of which he was the leading spirit. This so far divided the sympathies of the town and the support of the corporation that the latter withdrew their subsidy of £200 per annum. The Liverpool Academy, after continuing their exhibitions for five years longer at a loss, gave up the contest in 1862 and collapsed; and thus Liverpool was without any annual exhibition until the establishment of that in the Museum in 1870. Mr. Herdman published "Relics of Ancient Liverpool", and by this work and his views of ancient Liverpool his name will be long preserved in remembrance. The deceased had a family of sixteen children, of whom six are living. He was in his 78th year.

Mr. WILLIAM RATHJENS, member of the Manchester Academy of Fine Arts, died at Jersey early last month, in his 41st year. He had been suffering from ill health for some time, and it was only with the greatest effort that he managed to complete the last picture he exhibited at the exhibition of the Manchester Academy. He was born at Hamburg, and coming to Manchester ten or twelve years ago, joined the small band known as the "Manchester School." In 1874 he exhibited some capital examples of his work at the Royal Institution, notably two landscapes in oil, "A Lane Scene," and "Early Morning." In the next year's (1875) exhibition he commenced exhibiting the flower pieces for which he has since been famous, and to which he devoted most of his study. Probably the best works the deceased artist ever exhibited were those sent from his bed of sickness a few weeks since to the Royal Institution.

At the beginning of last month died, at Passy, M. C. GEOFFROY, the French engraver.

From Paris is announced the death of HENRI LEHMANN, aged 68. He was a pupil of Ingres.

THOMAS JONES BARKER, who died suddenly just before our last number went to press, was a pupil of Horace Vernet, and passed his training chiefly at Paris. The deceased was the eldest son of Thomas Barker, of Bath, painter of the celebrated picture of "The Woodman." He was born in Bath in 1815. Mr. Barker frequently

exhibited at the Salon, and gained three gold medals. Among his well-known works may be mentioned "The Meeting of Wellington and Blucher," "The Allied Generals before Sebastopol," "The Relief of Lucknow," "General Williams leaving Kars," "Napoleon after the Battle of Bassano, or the Lesson of Humanity," "Wellington Crossing the Pyrenees," "Lord Nelson receiving the Swords of the Spanish Officers on board the San Joseph," and "The Surrender of Napoleon III. at Sedan," all of which were exhibited and engraved. One of the last pictures which he sent to the R.A. was "The Return through the Valley of Death," representing the late Lord George Paget with his companions of the 11th Hussars and the 4th Light Dragoons returning to the English lines after the charge of the Light Brigade.

The French papers record the death of ALEXIS PÉRIGNON, portrait painter.

MAURICE BORREL, medallist, is dead, aged 78.

The death is announced of SIGNOR GARDONI, the well-known operatic tenor. Gardoni was much afflicted with that singular and irritating vice called "vibrato."

FRIEDRICH DRAKE, the eminent German sculptor, whose sudden death has just occurred, was originally a carver. Amongst his works is the monument of Frederick William III. in the great park of Berlin, the Thiergarten, with its marvellously executed friezes, emblematical of the four ages of man. Others are the colossal bronze equestrian statue of the Emperor William on the Rhine bridge at Cologne, and the figure of Victory which crowns the triumphal monument at Berlin. Since 1844 Drake had been a professor at the Berlin Royal Academy of Arts.

W. KÜCKEN, the German composer, whose part songs are well known in England, is dead. He was also the creator of one of the most beautiful of melodies, "Ach wie wär's möglich."

HARRY HALL, the celebrated painter of racehorses, is dead. For 43 consecutive years he painted the portrait of the horse which won the Derby.

31st March, at Bolton, very suddenly, LUCY CRANE, of 31, Great Russell-street, London, in her 41st year.

7th April, at 8, Cleveland-square, Hyde-park, DAME SARAH BARRY, the widow of the late Sir Charles Barry, R.A., in the 84th year of her age.

9th April 1882, at Richmond-road, Bayswater, Mrs. CATHERINE GRAY, portrait painter, in her 87th year.

9th April, at Capel-house, Clapham-road, HENRY FROST ("Henry Forrester"), actor, aged 55.

14th April, at Northampton, E. F. LAW, architect, aged 71.

16th April, THOMAS GRIEVE, scene painter and painter of panoramas, aged 81.

Photographic Notes.

PHOTOGRAPHIC CLOUD EFFECTS and Sunset Studies. Instantaneous. 10s. 6d. to 30s. doz.

SHEEP AND CATTLE STUDIES from nature, 9s. doz. Parcels post free to select from. New Set, Sheep and Lambs.

PICTURES COPIED. PHOTOGRAPHS ENLARGED for tracing and guides. Life size Enlargements.

APPARATUS for practicing Photography complete, with instructions, camera, lens, stand, and chemicals. 50s. (Students' set.)

Artists' INSTANTANEOUS REVOLVER, carrying 12 plates, size 4 by 3, for the pocket, secures small photographs of moving figures or any object at a minute's notice. Two guineas. Cash with order.

BENJ. WYLES & Co., Southport.

Photographic operators may be reminded that the actinic power of light is much greater, and consequently

some of the best instantaneous effects will be more easily producible, during the early summer months than during the heats of July and August. If, again, any amateurs have prematurely put away their traps they will do well to look them out; for never were there finer chances of securing the delicate budding leaf tracery of spring than is now afforded.

Lambs and their mothers present fine work for the camera. It is probable that for this sort of work a camera not very large, and of simple construction, is better than an instrument with a lot of complications liable to get wrong just at the critical moment. Patience and a quick hand to expose rapidly when a group is agreeably posed will be well rewarded. Some bits of this class recently under my inspection were stated to be done with a drop shutter; others that had an appreciable exposure by hand appeared, perhaps, the better therefor.

Captain Abney's lectures at the rooms of the Society of Arts have been a success, and are to be published in a separate form. Major Russell, the discoverer of alkaline pyro development has received more honourable recognition from Germany than has fallen to his lot in his own country.

A use for the empty Hock bottle. These are formed of a very non-actinic ruby glass; an extemporised safe dark room is made by knocking off the bottom and placing the bottle over a candle.

The growing use of the camera, in its portable forms, by painters, must certainly end in modifying art mannerisms. The "eternally right" things will remain, but outside these, affectations and "brushiness" will give place to nature. PHOTO SENEX.

The "Photographic News" finds that as soon as a painter becomes intimate with the higher efforts of photographers, as he does when he accepts the position of judge at a photographic exhibition, he gains sympathy with photographers, and is "at once charmed with the pictures and poetry they hold fast with the pencil of light." Sir John Gilbert, George Leslie, H. Marks, P. H. Calderon, Walter Oulless, and Henry Moore, have all of them, our contemporary says, thought better of photography since they officiated on the jury at the Pall Mall exhibition.

Miscellaneous.

The copyright committee of the Law Amendment Society, with a view to reduce to a minimum the difficulties in the passage of a measure through Parliament, have arranged to proceed with a Bill confined to the fine arts and photography, leaving music and the drama to be dealt with hereafter. The measure has been drawn substantially on the lines of the Royal Academy's well known memorial, and bears the names of Mr. Hastings, Lord Sandon, Mr. Hanbury Tracy, Sir Gabriel Goldney, and Mr. Agnew.

The Royal Commission on Technical Education have issued a first report. It is chiefly occupied with France. The commissioners commend the instruction there in the use of tools during the elementary school age; and would be glad to see this kind of instruction introduced here. The gratuitous lectures on literature and science given in all large towns in France are described as very

valuable, and the art teaching in that country, they say, is so carefully extended that the number of bonâ fide working men receiving practical instruction there is greater beyond comparison than it is with us. The commission are now on a further tour of inquiry in Switzerland and Germany.

At the Manchester County Court; last month, an action was brought by *Charles Braggar*, an artist of Liverpool, to recover from *J. L. Kennedy J.P.*, of Ardwick Hall, £17 10s., being the balance of fifty guineas, the price agreed upon for a portrait of the defendant. The plaintiff's case was that the defendant, having requested him to paint his portrait for fifty guineas, gave him several sittings, and having shown him a photograph taken some ten or twelve years ago, shewed a disposition to "have his portrait painted somewhat accordingly." The portrait was finished, and received the approval of two lady friends, at whose suggestion one or two minor alterations were made. The defendant was not, however, satisfied; but the plaintiff told him that more sittings would do no good, as he considered the portrait to be satisfactory. The portrait was submitted to Messrs. Agnew, who first introduced the plaintiff to the defendant, and their manager decided that it was a fair portrait. Still the defendant refused to pay. He afterwards paid plaintiff £5, on account, it was alleged, of the portrait, and the balance was now sought to be recovered. On behalf of the defendant it was submitted that the plaintiff had not carried out his contract, which was to paint a portrait from life. Mr. Kennedy regarded it as a picture patched up with photographs. The defendant denied having left the matter to the arbitration of Messrs. Agnew's manager, and stated that he paid the plaintiff the £5 not on account of the portrait, but because he heard that Mr. Braggar wanted money. The jury could not agree, and were discharged without giving a verdict.

Mr. Alfred Tourrier, having had his picture "The Soldier's Story", which was in a recent R.A. exhibition, damaged in connection with its exhibition in 1880 by the Royal Manchester Institution, brought an action, which has just been tried in the Queen's Bench division of the High Court of Justice, against the institution. The jury found that the damage was done by some servant of the institute; and judgment was given for the plaintiff, with costs, subject to appeal. The catalogue price of the picture was £200; Mr. Tourrier sold it for £155, but the purchaser, finding two holes through it, declined to take it. It was stated that the amount of the damages would be arranged between the parties, if no appeal is made. Among the pleas in defence the institution put forward its invitatory circular, which says they will not be answerable for injury to works; this, it seems, (as frequently in cases of carriage by railway companies) did not prove a bar to the recovery of damages.

With reference to a statement that the old Temple Bar gate is to be converted into an obelisk by Mr. Horace Jones, the City Architect, and placed in Epping Forest, Mr. E. J. Poynter writes to the "Times" that surely it would be kinder to the memory of Sir Christopher Wren to rebuild it in the form which he gave to it, and made the obelisk out of some other materials.

Mr. Grindley is exhibiting at Liverpool Sir Noel Paton's latest sermon in oils, "Lux in Tenébris", a notice and description of which appeared in the *Artist* of July 1880.

Leader Page Advertisements.

*. The charge for announcements in this column is one and a half times the ordinary advertisement rates.

SOCIETY OF BRITISH ARTISTS.
FIFTY-NINTH ANNUAL EXHIBITION NOW OPEN
at the SUFFOLK-STREET GALLERIES, Pall-mall East,
from nine to six daily. Admission 1s.—THOS. ROBERTS, Secretary.

THE LION AT HOME, by ROSA BONHEUR.—
This splendid chef-d'œuvre, the latest production of this celebrated
artist, also the complete engraved works of Rosa Bonheur, now on
EXHIBITION at L. H. Lefevre's Gallery, 1A, King-street, St. James's,
S. W. Admission One Shilling. 10 to 6.

CITY OF LONDON SOCIETY OF ARTISTS, Skinners
Hall, Dowgate Hill. The days for receiving Works for the
forthcoming Exhibition will be Monday and Tuesday, the 19th and
20th of June.

ROYAL MANCHESTER INSTITUTION.
SIXTY-SECOND EXHIBITION OF MODERN
WORKS OF ART.

The Exhibition will be opened early in the month of September next,
and will close about Christmas. Works should be delivered not later
than August 5th. Artists' circulars containing regulations, &c., may
be obtained on application.

EDWARD SALOMONS, Hon. Sec.

CORPORATION OF LIVERPOOL.
AUTUMN EXHIBITION OF PICTURES IN OIL
AND WATER COLOURS, 1882.

NOTICE TO EXHIBITORS.

The above Exhibition will OPEN in the WALKER ART GALLERY
on MONDAY, Sept. 4th. The dates for receiving Pictures are from the
1st to the 12th AVOUS, both inclusive.

Forms, Cards of Particulars, and all information may be obtained
on application to Mr. CHARLES DYALL, Curator, WALKER ART GALLERY,
Liverpool, to whom all Works of Art intended for exhibition should
be addressed.

London Agent—Mr. James Bourlet, 17, Nassau-street, Middlesex
Hospital.

JOSEPH RAYNER, Town Clerk,
Honorary Secretary.

CORPORATION OF NOTTINGHAM.—Autumn Exhibi-
tion of Modern Pictures in Oil and Water Colour, Art Galleries,
Nottingham Castle.

Notice to Exhibitors.—The above exhibition will open on Monday,
the 4th of September, 1882. The days for receiving Pictures at the
Castle are from the 8th to the 14th of August, both inclusive. Forms
must be filled in with Titles, and all particulars for Catalogue, and
sent to the Curator, Nottingham Castle, not later than the 12th of
August. Forms, circulars, and all information can be obtained on ap-
plication to the Curator.

By order,
G. H. WALLIS, Director and Curator.
The Castle, Nottingham, April 16th, 1882.

ROYAL SOCIETY OF ARTISTS,
BIRMINGHAM.

AUTUMN EXHIBITION, 1882.

PRESIDENT—J. E. MILLAIS, ESQ., R.A.

Pictures will be received for this Exhibition by the Society's agent,
Mr. James Bourlet, of 17, Nassau-street, immediately upon the close
of the Royal Academy, or may be forwarded direct to Birmingham, to
be received on the 7th, 8th, and 9th of August.

Circulars with Instructions for Exhibitors will be forwarded on
application to the Hon. Sec.,

MR. ALLEN E. EVERITT.

Birmingham, May 1st, 1882.

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TAPESTRY PAINTING, &c.,

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Contents of Part XII. (May.)

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THE YEW AVENUE NEAR QUEENWOOD COLLEGE,
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FLORENCE.—Pension chez M^{me}. Brunoro, 35, Piazza del Duomo. Reference to E. W. Radford, Esq., Goldsmith Building, Temple, E.C.

SECOND YEARLY VOLUME of the *Artist and Journal of Home Culture*.—The volume for 1881 (384 pp. in designed cloth cover, bevelled) is now ready, price 8s. 6d.; post free 9s., and is the only complete contemporary record of Art Matters in that year published.—WILLIAM REKVES; 185, Fleet-street, London, E.C.

The Artist AND *Journal of Home Culture.* 1 MAY, 1882.

FROM MONTH TO MONTH.

LEAVING out of comparison the display at Burlington House, the feature of the picture season, now in full blossom, is the excellence of the exhibition of the Royal Society of Painters in Water Colours. Nor is that of the Institute much behind. Of this year's Royal Academy collection, which opens to-day, some of the leading works are mentioned in a list which we give elsewhere.

A leader of thought, a great poet, and a great artist, has passed from our midst, and gone down to the grave where there is not "knowledge, nor labour, nor work, nor device": Dante Gabriel Rossetti is joined to the ranks of the "poets dead and gone." The richness of his legacy to the world is not yet to be told. Here and there, at Liverpool perhaps, or Llandaff, a work may be seen. Photography has spread some little knowledge of his designs, but as yet they are hardly known. Popularity he did not court; it is no derogation from the great qualities of his mind to say that he could not command it. When an exhibition shall have made his art known, when copyright has expired in his poems, he will yet not be "popular." It was his fortune, as it was Landor's, to be a leader among leaders: the public will have little to do with him at first hand. He has set his seal upon the age, and is not to be judged by his own work alone.

With lesser, but still not small, names the obituary of the month is swollen beyond its usual importance. Sir Henry Cole, with whom we must always associate the growth of our present art revival, is dead; and more than one artist entitled to not less than second-rate rank have passed away.

We doubt whether the plan of clubbing

together for showing works about to be sent in to the exhibitions, which was adopted by artists living in and about Kensington this spring, met with sufficient success to suggest repetition. Of the names printed on the card the best known were not represented by pictures; one artist, at least, sent an old work,—a proceeding of which his fellows might well consider they had a right to complain. There will always be a difficulty in the hurry of the eleventh hour, in parting with pictures from the studio, even if only to go to a public room close by. It abridges, in fact, the time for finishing. It is also to be doubted whether there is not a charm about a studio show in the house of the artist which clubbing dilutes.

An address by Mr. J. C. HORSLEY, R.A., at the opening of the Newton Abbot Art School exhibition, which we report in another column, had some noteworthy points of more than local significance. The plain speaking royal academician condemned the drifting of schools of art from their original purpose as schools of design into what he calls "mere drawing and painting schools for amateurs who flood the country with worthless productions." He wishes to see these schools inspected periodically by professional visitors. There will be less disposition, probably, to disagree with this than to dispute Mr. Horsley's rather strongly worded opinion of the artistic inferiority of woman, and his somewhat farfetched condemnation of the study of the nude by lady artists as "ultimately associated" with atheism and agnosticism. Upon so vexed a question as the innate art powers of the female half of mankind it would be of little use to say anything here; though it is very generally pleaded on the other side that woman's inferiority in creative art may be a result of ages of restrictions imposed by man upon her studies and pursuits—restrictions arising from the same feeling as Mr. Horsley so strongly evinces in regard to drawing from the nude. With Mr. Horsley's views about the proper scope of schools of art concurrence will possibly be pretty general; and it may be recalled that, in the National Art Training School, our central seminary, the new pilots have already turned the helm a point or two in the direction of more attention to design and less to picture making.

It has been pithily said that the object of

the dress reform movement might be defined as the adaptation of dress to women, instead of the adaptation of women to dress. The subject has attracted during the last few weeks considerable notice in the daily press, and, so far as expressed opinion goes, there seems nothing to be desired. No one defends the noxious practices imposed by fashion. That being so, the field seems open to constructive operations. What may be called the boggy element in the movement, the exhibition of excruciating diagrams, and the dwelling upon the medical side of the question, will bear relaxing: nothing will make a lady realise the dreadful results of dressing fashionably, though she may believe them as possible to happen to her female friends. Fashion must be fought with her own weapons, and little will be done in this cause without a systematic production of new pattern dresses, and their introduction into the ordinary stock of the London shops.

The man who invents a musical instrument of really new timbre will have deserved well of the world. This, it would seem, has been achieved by Mr. Baillie Hamilton, for many years a student of musical acoustics, who calls his invention the "vocalion", from the similarity of its tones to those of the human voice. Sacred first associations have been secured for the new instrument by use in Westminster Abbey.

ART AND ARCHAISM.

(From the "Standard.")

Certain things are exhausted—certain themes have lost their freshness; and it is more for the artist of to-day to discover new regions of endeavour than to imitate the subjects, and not the success, of Michel Angelo and Raphael, of Giotto and Botticelli. The achievements of the past are spoken of sometimes as the "ideals" of art; but the ideals of art are, in reality, always changing, and they exist in what is to come as well as in what is gone by. They are to be reached after, not by the recurrence on the one hand to subjects too old, and, on the other, to a treatment too naïve; but rather by a manly acceptance of the conditions of our own day, with its perplexed beliefs, its multifarious struggles, and, above all, its thousand interests. The artist who is far more sensitive than inventive, and far more shrinking than energetic, will be apt to retire into the past, from modern ugliness; but the artist of more genuine strength is likely to discover that if modern life is ugly, it is because art has understood so little its business of making it beautiful. Antique life and mediæval life painters see, not with their own eyes, but with eyes that have been given to them through all the past achievements of their craft. Modern life they must see for themselves, and if they do not find in it enough of interest, pathos, piquancy, and charm, that is only a proof that they have not learned how to see it. The touch of art is still wanting, to redeem and beautify and exalt it.

In England, the best chance for living art lies in the resolute acceptance of modern life, and the nineteenth century artist can only be an echo of the past if his imagination is dead to the things of his own day. It is not he who can be the origin of any serious revival of artistic aims. The only character he can profoundly know he prefers to lightly scorn, and the beauty which is an actual presence to him, and something better than a dream, he passes by. Fortunately, however, there are indications, both in excellent modern criticism and in excellent modern painting, of a revolt from the heresy that nothing but unworthy subjects reside in the life men really know.

The Architect and Decorator.

THE ARTISTIC TREATMENT OF CONSTRUCTIONAL IRON WORK.

A thoughtful paper by Mr. H. H. STANNUS was read recently before the Institute. Mr. Stannus said iron-work had not been fairly treated either by its critics or the great majority of its friends. Critics complained of its wanting bulk and monumental effect, and urged that no historic style was suitable to it; while it had no style of its own. By its friends it had been exhibited like a precocious child, and dressed up in clothes not its own:—

The late Professor E. M. Barry, in speaking of iron, remarked upon its great difficulty to an architect who had to make it "a thing of beauty", which was a problem hard to solve, but that must be done, he said, if iron was to enter into architectural design. Mr. George Aitchison, in a paper read in 1864, strongly recommended the use of iron in architectural construction. These authorities were against Mr. Ruskin's dictum, that "true architecture does not admit of iron as a constructive material", since it was but Irish logic to object to the use of a material "till we had become accustomed to it."

It was unfair to expect as yet from so new a material as iron a perfect style of its own. The Greek Doric took a long time in growing to maturity. Worst of all, however, had iron been treated by foolish friends, who had tricked out this Cinderella in the finery of her elder sisters. These borrowed clothes iron would in time outgrow, and get clothes of her own. Her own garb, a fairly characteristic treatment of iron, a material no longer to be ignored, and demanding artistic treatment, was what he pleaded for.

A broad negative law prescribed that constructional iron-work should be so designed as not to imitate the characteristic forms of dissimilar materials, such as wood and stone; a second negative law was, not to carry on the mouldings and other forms of the wall against which iron may be placed; another was, not to hide the joints and strengthening parts. The last such law was, not to imitate natural forms. From a succession of the same flower or group of flowers repeated in cast-iron, without either the infinite variety or the delightful crispness of nature, one turned away in disgust.

Mr. Stannus then called attention to diagrams hung on the wall illustrative of faulty treatment, and of breaches of these negative laws, the chief offender, as was pointed out, being cast-iron, which was even made to ape the forms of wrought-iron. As shaming such shams, the truthful unaffected ironwork of the Crystal Palace was cited. There was, he said, much to be unlearned. Truthful and unaffected ironwork was almost sure to command respect. To those wishing to develop the proper treatment he said that, since they seemed to

have somewhat lost the scent, it would be better to hark back to such examples as the Crystal Palace, where there was no attempt to hide construction. The author went on to review the capabilities and necessities of iron with a view to the development of the ornamentation from the construction, and to the architect's becoming possessed with the spirit of his material, which would enable him to accentuate its characteristic qualities. He said:—

To design ironwork, whether cast or wrought, so as to overcome these difficulties, and to produce works comparable with those in stone, &c., with all the prestige of prescription on their side, was at present a hard task. But, just as other difficulties in the world brought out man's nobler qualities, and just as it was not by shirking obstacles, but by surmounting them, that his pre-eminence was developed, so it was not by slurring over the special difficulties presented by ironwork, but by acknowledging and even emphasising them, and by developing the artistic treatment out of these very difficulties, that they should show the material by the character of the design. The curved form of the arch, and of that most perfect evolution from it, rib vaulting, were both resultants from a disadvantage, namely, that the workmen had only small stones, and limited funds at their disposal, instead of those megalithic quarries and rich treasures which had rendered trabeate construction possible. So in iron architecture, if the forms were deduced logically from the difficulties of the material, there was a great future before it, and for any one who would take the trouble to master its capabilities.

As to the style to be adopted with iron, Mr. Stannus pleaded for eclecticism, pending a gradual development towards true independence. The Moresque style had been adopted for the details of the Paddington railway terminus; Brunel's architectural collaborator, the late Sir Digby Wyatt, having turned to account the fact that the Moresque ornaments were made in moulds, like cast-iron. Similar hints might be taken from the terra-cotta style which flourished in the valley of the Po during the fifteenth century. At the same time the iron style of the future must be logically deduced, as well as the eclectic. No style was made by any one man, but by a succession of minds each patiently working on the experience gained by his predecessor, content to be a part of the whole. In a discussion which followed:—

Mr. J. P. SEDDON said he always felt iron to be unmonumental and difficult to treat artistically, but if it were to be used more largely, there was no doubt that ultimately the ability of the profession would bring its use to more perfection. At present it seemed to have been left very much in the hands of engineers. The experiments of M. Viollet-le-Duc, as to dealing with iron seemed to be simply ludicrous.

Professor KERR observed that ironwork in ornamental art was pretty well understood and developed, but the ironwork of constructive architecture was a thing of their own generation. But was iron likely to be a material of the future? For his part he did not think so, as it did not promise the long permanence which they attached to architecture of the highest class. There was the fatal objection of the oxide, especially in a climate like this. The use of paint upon the material was most unsatisfactory, and they had no paint yet invented which approached in any degree to the preservation of iron in a practical permanent way. Cast-iron was a most treacherous material.

The most important contribution to the architectural exhibits in the existing exhibition of the Royal Scottish Academy is a large perspective view of "Central Station Hotel, Glasgow", by R. Rowand Anderson, A., an

impressive and purpose-like building, at once dignified in mass and refined in detail, picturesque without being in any way fantastic. "Proposed Building for Trades House, Glasgow", by Messrs. Jas. Salmon & Son, is a clever and interesting design admirably drawn. The "Design submitted in competition for New Municipal Buildings, Glasgow", by G. Washington Browne, is a chaste and dignified production, the George-street façade being the more interesting. The drawings are firmly and ably lined in. "New Catholic Church and Residence, Dunse", is a simple and picturesque work, artistically drawn by the author of the design, Archibald Macpherson. H. J. Blane shows a couple of churches possessing not a little freshness in treatment, and the "New Parish Church, Killearn", by David and John Bryce, is very fair, but possesses little individuality.

The Cancer hospital, Fulham-road, is being rebuilt in a free rendering of English renaissance. The design by Mr. Alex. Graham is symmetrical, and consists of two wings of two storeys with polygonal angle turrets surmounted by cupolas, flanking a deeply recessed lofty central block. The general effect is picturesque but incoherent, owing to the wings being dwarfed by the centre, from which too they are in appearance almost detached. The ensemble of the building loses besides from its close proximity to the gaunt height of the new Consumption hospital, noticed by us some time ago. The materials are red brick with stone dressings, &c.

Messrs. Ernest George and Peto, in some houses now being built in Harrington-road, South Kensington, illustrate the possibility of really characteristic quaintness and novelty in the already hackneyed Queen Anne style, without the common accompaniment of absurdity. The principal feature of these houses is the bold gabling, which sometimes contains two storeys, while at others the space within the roof is taken advantage of to form a billiard room. The elevations are broken by prominent bays, the wide window openings of which, while undoubtedly convenient internally, contrast crudely with the narrow upright openings of the rest of the front. The kitchens &c. in the basement are vaulted with fireproof concrete, and lined with white glazed tiles, to secure a maximum of light and cleanliness together with isolation in the matter of sound and heat.

The Etcher and Engraver.

The following works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printers' Association:—

- * *Arnold & Tripp*—"Le Soir," by Th. Rousseau; etch. by Bracquemond; etch.; 15½ by 17½; A.P. Remarque (initial B of Bracquemond) on parchment 50 at £12; present. 2; A.P. Remarque (initial B) on Japanese 200 at £4; present. 23; no other states; the plate to be at once destroyed.
- * *Gladwell Bros. & A. Brothers*—"House of Commons, 1880—1881," by F. Sargent. This will be published by above, and not by F. Sargent as given last month. Prints at 5 gs. will also be issued.
- * *H. Graves & Co.*—"Can't you wait," by J. Morgan; eng. by C. Tomkins, junr.; eng.; 20 by 14½; A.P. 175 at 5 gs.; present. 25; L.P. India 100 at 3 gs.; I. prints 2 gs.; prints 1 gn.
- * *H. Graves & Co.*—"Morning," "Suspense," "Midsummer Night's Dream," and "Sick Donkey," forming part V. of the library edition of the works of Sir Edwin Land.

seer, R.A.; various engravers; mez. and mixed; average size 6½ by 8; A.P. 200 parts at 2 gs.; present. 25; L.P. 50 at 1½ gs.; prints 1 gn.

- * *Haydon Hare*—"Life and Death (The Muck Rake)," by Sir Noel Paton, R.S.A.; eng. by Eugene Varin; pure line; 16 by 26; A.P. Remarque (bust of artist in bottom margin) 100 at 12 gs.; present. 25; A.P. 500 at 10 gs.; B.L. 150 at 7 gs.; L.P. 500 at 5 gs.; I. prints 3 gs.; pl. prints 2 gs.
- * *L. H. Lefèvre*—"The Torch Dance" (companion to "A Bacchante"), by L. Alma Tadema, R.A.; eng. by Auguste Blanchard; line; 7½ by 10½; A.P. 175 at 5 gs.; present. 25; B.L. 25 at 3 gs.; L.P. 50 at 2 gs.; prints 15s.
- * *G. P. McQueen*—"The Rabbit Fancier," by G. Armfield; eng. by G. Shury; mixed; 19 by 13; A.P. 100 at 2 gs.; present. 25; L.P. 1½ gs.; prints ½ gn.
- * *Riddle & Couchman*—"Dispersing a Flying Column," by G. Bouverie Goddard; eng. by J. B. Pratt; mixed; 21½ by 16½; A.P. 600 at 6 gs.; present. 25; B.L. 100 at 4 gs.; L.P. 100 at 2 gs.

The increasing difficulty of obtaining good boxwood is forcing itself seriously on the attention of wood-engravers. The box forests of Turkey upon which we depend for our supplies are being wastefully cut, and new trees are not planted as they should be.

"The Lion at Home," Rosa Bonheur's latest work, is now being exhibited at Lefèvre's gallery, King-street, St. James's, before being engraved by Mr. W. H. Simmons. The picture represents a full grown lion and lioness in the prime of life, with three cubs of about a month old, in the centre of a thicket of aloes and cacti. As a study of the "king of beasts" the work is quite in Middle. Rosa Bonheur's best manner, which is saying a great deal. It is stated that the lion and lioness represented have been under the artist's almost daily contemplation at her establishment at Fontainebleau for a period of more than a year. The lion is the same who sat for his portrait now so well known as "An Old Monarch."

A lecture lately delivered at the London Institution by Mr. F. Seymour Haden on "The Elements of Etching" was chiefly directed to inform a popular audience as to the process. There were however one or two critical remarks. Of acierage, or steeling, the effect, he said, was to give the prints a dry and hard appearance. *Retroussage* he defined as "a vicious practice which consisted in dexterous manipulation on the part of the printer, by direction of publishers and others, so as to hide the defects of an imperfectly-etched plate". Mr. Haden also complained of the frauds practised by some unprincipled print-sellers, to the detriment of etchers, and the inexplicable refusal of the Royal Academy to hang original etchings, although it admitted engravings, perhaps already exhibited in the shop windows, copied from pictures.

The Society for Photographing Relics of Old London issue this year photographs of Little Dean's Yard, Ashburnham House, (6 views), the Banqueting House, Whitehall, the Water Gate of York House, and three views of Lincoln's Inn Fields.

The "Times" speaks of Sir John Gilbert's pictures as "medieval lay figures caroling in impossible processions".

Ceramics.

MR. J. P. BACON ON CHINA PAINTING.

Some advice to decorators of pottery was given last month by Mr. J. P. Bacon, head master of the Stoke-on-Trent School of Art, in walking round the exhibition at Newton Abbot.

Mr. Bacon, as one of the judges, commented upon a fault here shown, which he said was a general one in painting plaques, namely, that the subject was spread out over the whole surface, instead of treating it decoratively. Early practice of painting might be much better done on paper, or on canvas, than on pottery. The little plate on which storks were depicted, where a border was left, came nearest to the ideas of the judges as a piece of decoration. Other works caused the remark that "pottery was a bad medium to practise painting upon." Better practise on paper, and then make some trials on pottery, and find out what colours would fire together. In firing the colours would often separate. That was particularly the case with red. They had, in the Potteries, cartloads of amateur work which came to be fired; but when it came out of the oven, from the neglect of these precautions, much of the colour had gone altogether, and the painter received his work all blurred. If too much medium was used, the colour would go in the fire with it. Taking the enormous plaque of the Watcombe artist with swans upon it, Mr. Bacon expressed an opinion that the effect would be much better gained either in oils or water colour in the ordinary way. For the labour bestowed on such a plaque, and the risk run, they did not get commensurate result. With reference to jars with coloured slip decoration, he observed that conventional ornament and natural treatment on the same jar were not consistent, nor good decoratively in the eyes of the judges, because lines of decoration should never interfere with the shape of the object decorated. The purpose an object was intended to serve should also be kept in view. A plate was intended to hold food, and should be decorated accordingly. Mr. Bacon urged that sgraffito work might be greatly extended in Devonshire. It had grown up amongst them, and had been practised there for centuries. It might be done cheaply and well, but drawing was the principal thing to be acquired. It must be drawn with much correctness and care, and with good firm lines. Fine lines done with a needle were simply waste of time, as the fire would probably destroy them. His friend, Miss Barlow of Doulton's, used a hair pin, and drew direct from nature. This mode of decoration was particularly pleasing to Mr. Norman Shaw, who was one of our best architects. He thought it capable of very great extension, and as it was indigenous in this county, it should receive every encouragement. Above all, they should try to make their decoration thoroughly English in character. Instead of eternally running on the acanthus, or Greek art, or the art of the Renaissance, they should go to our English flora for subjects. English decoration should be English, just as Egyptian was Egyptian, and Greek Greek. Mr. Bacon next dwelt upon the greater difficulty but higher artistic excellence of under-glaze painting. He alluded in terms of scantiest courtesy to oil painting on terra cotta. He added some remarks upon tile decoration. The judges he said

went conscientiously through every piece exhibited, and paid particular attention to these tiles, because they saw in them a great opening for a good industry. Such tiles might do for wall decoration, for fire-places, and other useful purposes to an almost unlimited extent; but here again very correct but free drawing was required. Not only the leaf, but the way in which the leaf left the sprig should be portrayed. He recommended students to draw a tree in winter. Barum ware, he considered, wanted more artistic feeling thrown into its decoration.

The Society of Arts have arranged to hold an exhibition of modern English art pottery at their house towards the end of this month. The following firms, on the invitation of the Council, will exhibit:—Derby Crown Porcelain Company, Doulton & Co., Linthorpe Art Pottery Co., Maw & Co., Mintons, Wedgwood, and the Worcester Royal Porcelain Works.

Messrs. Doulton & Co. are now exhibiting as a speciality of their show-room at the Lambeth Potteries a quantity of "Silicon ware". The material used is the same as in the ordinary ware of the potteries, but this Silicon ware is unglazed. It is non-porous. From the absence of glaze it is quiet in appearance. Its unassuming hues make it well suited for fancy flower-pots, and other vessels in which the utilitarian is the predominating element.

There is to be a "North of Scotland Ceramic Art Exhibition" at Montrose in September. The judges are Mr. H. H. Meyer, Mr. R. Brydall, and Mr. J. Briggs.

The *Catalogue of a Collection of Worcester Porcelain in the Museum at the Royal Porcelain Works*, by R. W. Binns, F.S.A., (Worcester Royal Porcelain Co., 1882), of which we have received a copy, has the merits of being well arranged, succinctly worded, and profusely illustrated. The collection, and the catalogue, begin with some Roman specimens found near Worcester; next are some mediæval examples from the same neighbourhood; after which, at chapter III, we begin the products of the modern factory with the blue and white of 1751—83. "Transfer Printed Porcelain" forms the next section; then follow successively examples of Enamel Painting, of Flight and Barr's work, Chamberlain's, and Kerr & Co.'s; the last section is specimens of the present company's work. Each section of the catalogue is prefaced with a short chapter of dates, facts, and description, so that the whole is very much what such a work ought to be.

Art in the Home.

MISS LUCY CRANE'S LECTURE.

During February and March Miss LUCY CRANE, under the auspices of the Yorkshire Ladies' Council of Education, delivered a course of six lectures at Leeds. The subject was "Art, and the Formation of Taste," and the audience principally ladies. The lecturer's remarks, though not often novel, were healthy, and her suggestions practical. The opinions expressed were mainly those of Morris, with a reflection of some of the less visionary ones of Ruskin. In her second lecture, on "Form," she dwelt on the superiority of hand over machine work in art, mentioning as one of the faults of this latter over-elaboration, over polish, where a rougher surface could

be with better effect. Machine work, as she tersely put it, was "good for pins but bad for art." Advising ladies never to buy things because they were cheap, but only because they were good, Miss Crane spoke of "pretty and utterly useless Christmas goods" which were sold in such quantities now. She deprecated painting upon mirrors as totally wrong; the painting on the glass destroyed its use as a mirror, and the reflective powers of the glass destroyed the effect of the painting. By people who love art she contended much might be done if they would but take the trouble to see the real workman, and to explain their wishes and their designs to him direct. In London it was a rather difficult matter to get at the workman proper, as there were so many middlemen, but it was different in the country, and the local carpenter or other workmen under able direction might do much good work.

In furniture Miss Crane insisted anew on the beauty of strength and lightness combined, and instanced the Japanese as masters in this combination. She did not condemn veneer, but deprecated excessive French polish as well as wood painted and grained to imitate other more expensive woods; deal, however, she thought might be stained darker in order to get a better wearing colour. In respect to the imitation of substances there seemed, she said, to be a constant struggle to make everything like what it was not, and the more it resembled something else the more it was held up for praise; plaster was made, for instance, to imitate bronze, paper to imitate leather, and leather to imitate wood; we were never content to bring out the best qualities of each separate substance, and let the thing appear as it was.

Cut glass was originally intended to imitate crystal, and was therefore made as heavy as possible, and cut into facets making it inconvenient to hold and use. The beauty of glass was in its delicacy.

In silver, Miss Crane pointed out to her lady hearers, the vulgar style of the present century in comparison with that of the previous one, instancing as ugly the large fiddle pattern teaspoons. As to the question of hanging plates on the walls, though she did not condemn the practice of exhibiting plates if intended merely to please the eye, she thought they would be more properly displayed if placed on shelves.

While on the subject of fire places the hearthstones of which she recommended to be covered with tiles having no patterns, or red leaded, she said that the construction was generally entirely wrong, and until we got that made right we might expect all our beautiful art works spoiled by soot and noxious vapours. In some towns the smoke nuisance act was a dead letter. How could a manufacturer care for beautiful pictures while he lets his factory chimneys pollute the atmosphere? In speaking of table furniture Miss Crane mentioned as absurd devices salt cellars in the form of wheelbarrows or perambulators; there could not be any very lasting pleasure, she thought, in shaking your pepper out of an owl's head, or getting butter from a beehive, though there was in getting it from an article thoroughly adapted for its use.

In a lecture dealing with colour, Miss Crane gave her lady hearers some hints on dress, and exhibited combinations of colour suitable for various complexions; ladies whose features and colour were not strikingly marked should dress, she told her audience, in harmonies of soft colour; persons having greater contrast in themselves could afford some contrast in dress. A colour

should never be isolated; if for instance a pink or other colour is used in the bonnet it should be seen in some other part of the dress also: the same in the decoration of a room; if you have blue and white china in one corner, let there be some in a greater or smaller quantity in another. A lady who dressed in black fabrics with tolerable result, Miss Crane remarked, had not mastered the art of dress, but simply evaded it. Good colour was cheerful colour; at the same time excessive brightness or crudeness should be avoided; even if we could materialize the tints of a sunset sky, we should not find it suitable for permanent decoration either in dress or other matters, for all natural brightness is transitory, and does not last long enough to fatigue the eye: texture too makes great difference. In connection with this subject the lecturer showed some skeins of very glaring Berlin wool used in working antimacassars, and contrasted them with the same colours in a lower key in crewels. Some beautiful Eastern needlework was also shown. Art needlework, she remarked, worthy its name, should be designed and executed by the same person: antimacassars for the drawing-room should not be worked on crewel in pieces of the jack towel from behind the kitchen door. As bad art, Miss Crane picked out the cushion of shaded cubes; better work, she said, a row of cotton reels or cannon balls. No effect of light and shade on such things was permissible; we do not want pictures as coverings for foot-stools; effects could be got in woollen or similar material which could not be got by other means; instead of laboriously imitating effects more easily obtained in other ways, needlework should develop the capacities of its own materials. In this and other remarks, Miss Crane enforced the application of some of those sound principles of design which are now getting familiar, though still too often disregarded.

[We regret to have to append to this report the fact of the sudden death of Miss Crane, which took place only a week or two subsequent to the delivery of these lectures.—*Ed. Artist.*]

THE ROYAL SCHOOL OF ART NEEDLEWORK.

The Royal School of Art Needlework has now reached the tenth year of its existence, and the "*Magazine of Art*" devotes to it some critical remarks. Of its two avowed purposes, "supplying suitable employment for gentlewomen, and restoring ornamental needlework to the high place it once held among the decorative arts", to accomplish the latter would, it is remarked, involve a return which we are not likely to witness to bygone habits and manners:—

Still, a certain amount of demand for large work is apparent, and fine designs for it are supplied by Mr. Burne-Jones, Mr. Morris, Mr. Walter Crane, and others. One of these, a portière for a music-room, designed by Mr. Burne-Jones, is a group of female figures embroidered simply in outline with brown crewel on linen. It has been copied several times, and will doubtless continue to be a favourite, although it is not so showy as those that are worked in colours. A large decorative scheme by Mr. Walter Crane, for the top and sides of a doorway, is very fine in many ways, but the figures are unsatisfactory. They are not worked in outline, but filled in with fine embroidery in silk; and the effect, especially in the faces, is

coarse and unpleasant. The drawing of the human figure, both in this particular instance and generally in the designs of the school, leaves much to be desired. And even in cases where it is faultless, it is a question still, in spite of the example of ancient tapestries, whether figure subjects are suitable for finished needlework. It is almost impossible to prevent the faces from appearing distorted, the eyes from being blank and staring, and the nude parts of the figure from looking raw and coarse. This is especially the case when the figures are on a small scale. It should never be forgotten by designers for needlework that the art, however beautiful, is a limited one, and that it is useless to try and make it co-extensive with painting. It is a relief to turn from the uncomfortable Greek goddesses intermingled with the beautiful floral and linear elements of Mr. Crane's design, to such a piece of pure abstract decoration as Mr. Morris's wall-hanging. This, though rather more conventionalised, is somewhat similar in pattern to many of Mr. Morris's wall-papers and chintzes.

After enumerating some of the articles—many of them very old acquaintances to those who have visited the school in years past—the writer of the article from which we quote remarks that those who visit the school year after year grow weary and depressed over the monotony of the designs:—

Honeysuckles and roses, lilies and irises, sunflowers and daffodils are assuredly a goodly sight in themselves; but is it not just possible to get too much of their portraits worked no matter how faithfully on tissues however exquisite? We shall, no doubt, be told that there is a greater demand for floral designs than for any others; but a school of art needlework professing high aims should do its utmost to educate and enlarge the public taste by a constant supply of new and effective patterns. A very slight acquaintance with oriental needlework will prove how narrow and comparatively poor are our ideas of decorative design. These must be enriched and enlarged; and however expensive the best and rarest patterns may be, it is the duty of the school to provide them.

The first purpose of the founders—that of providing suitable employment for gentlewomen—has, it is considered, been accomplished to a very great extent. A hundred and twenty ladies on the average are constantly employed. In conclusion the writer of the article remarks:—

It has been said sometimes that the prices of the finished needlework as well as the materials on sale at the South Kensington school are higher than elsewhere. But it must be remembered that the enterprise is not merely commercial. It is also avowedly, if not primarily, one of social beneficence. The prices are, in fact, carefully fixed on the lowest scale which experience shows to be compatible with the maintenance of the institution. Admitting that the school can be undersold by other and private establishments conducted for a purely commercial purpose, its prosperity must depend on two things: on the amount of sympathy with its special aims which can be awakened among the purchasing classes; and on its securing and maintaining a pre-eminent position for excellence and originality of design, and for soundness as well as beauty of material. To a very great extent the school has achieved this already, and it is to be hoped that it will do so more and more. The general public who take up needlework merely because they think it is the fashion, and who insist upon having the same patterns of bullrushes and kingfishers, of startling sunflowers and staring ox-eye daisies, over and over again, will not perhaps care to pay more for them at the school than they do at ordinary shops. But if the school will supply a variety of thoroughly good decorative designs in its finished, as well as for its

prepared, work, it cannot fail of securing a growing custom among those who are interested in the higher development of the art of needlework, and of increasing the number of such persons year by year.

Some advice on Art Needlework was given by Mr. ALAN COLE in a lecture he lately delivered at Nottingham for the Arts Society. Mr. Cole remarked that his hearers would all, probably, have long since discovered how very unsuitable a style of work Berlin wool work was for the representation of patterns in which flowing lines and subtle blendings of colours, shadows and lights, were characteristics. In its ill-judged attempts to obtain polychromatic pictorial effects, Berlin wool work possessed neither simplicity nor real richness of effect. The charm of modesty did not now sufficiently appear in much so-called art work. Brilliant green leaves, vivid red roses or sight-rending blues; or, on the other hand, harmonies in sallow or dirty tones—the one as sad as the other was outrageously rollicking—were affected. He recommended, as a means for attaining the “middle way”, the study of examples of 16th century work. The scale of colours obtainable in crewels, was, he said, now superior to the old Berlin wool, and had no doubt encouraged the portrayal with needles of many subjects which would with better judgment, have been reserved for the paint brush. The idea that needle and thread should be expected to produce effects similar to those of painting did not sufficiently weigh with needleworkers. The inclination to do something was too easily indulged without respect to the conditions imposed by materials and their use and suitability for use.

Some of the makers of marble fire places—which it is not likely the recent fashion for wood will permanently displace—are carrying the marble work above the mantelpiece, and inserting bevelled plate-glass therein; in short are producing marble overmantels, glazed complete, calculated to take the place of wooden rivals. The same idea was extant a century and a half ago. The iron firms are doing the same with cast iron, as to which the “Ironmonger”, evidently intending to be laudatory, says—“When decorated with paint, it is difficult to distinguish them from productions in wood similarly treated.”

Soon, it is prophesied, we shall all be choosing our favourite flower, and expecting our friends to send us bunches of it on occasions which call for compliment. The first definite manifestation of the new movement was the wearing of primroses on the anniversary of the death of Lord Beaconsfield.

Among new jewels is a kind of fine green rutile found in North Carolina. It is paler than emerald, and very brilliant, and of the same rank in hardness as the sapphire.

Mr. Bryce Wright has received from India a ring, formerly kept in the Treasury of the Mogul Emperors of Hindostan, of which the central ornament is an engraved diamond surrounded by twelve others varying in size. This is one of the very few known diamonds that are cut or engraved; only about five are in existence.

A new fancy in sofa cushions is to have one corner lined and turned over, showing underneath quilted satin of another colour.

Dress.

Discoursing, in the “Magazine of Art”, on the artistic aspect of modern dress, Mrs. Comyns Carr thinks it is undeniable that of late years there has been a great improvement in all that concerns the choice and arrangement of colour, whether in house decoration or costume. But in respect of form the advance is not so evident, and she addresses herself to give some hints for simple and useful kinds of apparel from obsolete and present national costumes. She lays it down that all dress must needs begin in applicability: the beauty of any garment consists in its fitness for the office assigned to it. The following are examples of the lady's suggestions:—

Trimming for trimming's sake is a fault which cannot be too carefully avoided. The embroidering of a border—provided the colours and design be well chosen—or even the sewing on of braids in the form of a border, on the hem of petticoats, skirts, or jackets, is a quite admissible, because a reasonable, form of decoration; so is a border of fur, or a hanging frill of lace or of fringe; but the unconsidered use of these things in inappropriate positions is a flagrant error. Lace, instead of being used at the edge, or apparent edge, of a garment, is too often sewn tight upon its surface, to “show the pattern;” whereas all such trimmings, being presumably the working or fraying of the border of the stuff, must necessarily be placed at its limit. Thus, too, insertions are applied upon a material instead of being sewn in between its edges; and frills are placed anywhere but as a pendent edging, their only legitimate use. Nor in adopting suggestions from the rich costumes of past days are dressmakers wont to be a whit more reasonable. For instance, slashed sleeves and bodices have been in vogue among us lately; and it may sometimes have been noticed that the “slash”, instead of being a material, presumably that of an undergarment, pulled through holes cut in the top wear, has been a piece of stuff palpably sewn on outside the dress or sleeve, in the guise of a puff. So, again, with velvet collars and cuffs put on to trim a stuff dress; they should suggest an underdress turning back at the throat and wrists, but they are often separate, and removed from the edges, thus effectually dispelling the illusion. The system of revers, of fancy waistcoats, of varied and reversible frills of two colours, should only be applied with the utmost care and discretion. The unfortunate wearer of these marvels of concoction would often appear, if the *raison d'être* of her costume were carefully sifted, to be carrying three or four robes, one above the other.

Mrs. Comyns Carr, in pursuance of her first principle, that the beautiful in dress is the useful, goes on to say that our safest patterns will be found in the costumes of women whose daily occupations necessitate the ease and freedom of the limbs and body—that is to say, in the dress of peasants and artisans in all ages, and in that of women in the days and in the countries where the mistress was wont herself to perform household duties:—

First and foremost in the latter class stands the most uniformly graceful of all shapes in robes: the mediæval dress, fitting tightly but easily over the bust and thighs, and then falling in folds to the feet. This make is very similar to the “Princess” robe of recent times, which one is sorry to find less popular than a few years ago. It is the most graceful of modern dresses, whether made to fasten up the front or at the back. The older variation is

rather fuller in the skirt, almost suggesting a separate skirt gathered on to a bodice below the hips, although in reality the dress is all cut in one piece, like its modern imitation. Massive silver or gilt girdles were often worn around the hips with it, and through these the skirt was pulled, so as to disengage it from the feet in walking. It was thus equally convenient in the house and out of it; within doors it draped and gave warmth to the lower limbs, without being long enough to impede movement; and in the street, by means of the girdle, it was kept from out the mire. Generally made to fasten behind, it was oftenest fitted in front by means of three long and continuous seams, one down the centre, and one over each breast, reaching from the shoulder. A satisfactory modern variation has been invented, to fasten on the shoulders and under the arms, thus avoiding the unseemliness of fastenings down the back or front, and doing much to ensure smoothness of fit. This mode, so long as it be not pinched at the waist, is by far most universally becoming and practical of all.

The writer thinks that, in a modified form, the fashions of the severer time of the French Directory may suggest most trim and dainty walking costumes for our damp climate, where dapper out-door dress is so important:—

They are prone, however, to slip now and then into the defect of "mannishness", although they avoid the worst feature of present female costume—the fashion of long bodices made separate from the skirt. Even where a good notion of a simple costume is considered, the modern dressmaker spoils it by her foolish fear—I can see no other reason for the invariable separation of skirt and bodice—of thickening her customer's waist.

Mrs. Comyns Carr gives further advice, based on the view that, as she puts it, "in the simpler modes of by-gone ages, and in the national costumes of the present century, are innumerable hints and suggestions which, if we but tried to adopt them intelligently, would save us from most of those madnesses of fashion to which it is our fortune to be subject."

At the *soirée* of the Kensington artists in connection with their late combined show, Mrs. Emily Pfeiffer, the "Queen" tells its readers, appeared in the Greek dress which she has designed and written about:—

The clinging, almost seamless underdress, was of gold-hued satin, over which was draped a white peplum of Indian fabric, cunningly embroidered in gold; the ornaments and necklace, composed of coral medallions and massive bracelets, were in keeping with the dress. Mrs. Parr was in a dress of varied shades of scarlet, the modulation of colour being attained by the different stuffs used, plush, silk, and satin; a cluster of pink fastened close up to the arm from the deep carnation to delicate rose. Mrs. Reeves, (Miss Helen Mathers) wore a costume of red satin and black lace, the floating lace sleeves falling away from the bare arm at the shoulders; in her hand she held a screen-shaped fan, covered with a bouquet of poppies. Mrs. Boughton came in raiment of silver and gold, in a quaint and charming fashion. On all sides the costumes were brilliant, old-gold, crimson and white predominating; the black dresses being few, but telling well against the bright colours. A number of strictly fashionable toilettes were supported at the back on unmistakable crinolettes. One picturesque dress was gold and crimson, of Algerian stuff, draped over red silk, and was worn with Eastern gold ornaments; the lady who wore it was Miss Osborne, home from her winter painting in Algiers. Another costume was of gold tussore silk, made with a Watteau *sacque*, yellow daises starring the

wearer's hair. A dress of the same clinging material, but of somewhat lower tone of colour, had sleeves puffed with white satin; a white cord bound the short waist, and held a white satin bag; the feet, shod in white satin shoes, were displayed to the ankle.

A correspondent of the "Telegraph" speaks of a slight wave of æstheticism as beginning to flow through the Parisian fashions, being a reflection from England.

Mr. Frederick Treves's lecture on "The Dress of the Period", of which we reported the portions having artistic bearings in a recent number, has been published in full by Messrs. Allman & Son.

In the notice of the exhibition of ladies' reformed dress which appeared in our last number, we confessed to not being of the sex primarily interested, and spoke but slightly of the "divided skirt." It is, therefore, only fair that we should quote what is said in its favour by one who speaks from experience. This lady says—

She has worn it for some months as a walking dress, without attracting remark of any sort. She found the dress very handy in dirty weather, as the skirt followed the movement of each forward foot independently, and was not liable to be stretched and soiled, like an ordinary skirt, against the muddy heel of the wearer's other boot. It can be so looped up as to form a short dress for walking, while for indoors use it may hang at full length. Most women who are in the habit of walking for any considerable length of time together, or who have gone over rough ground in rough weather, must, when toiling against the force of the wind and the weight of cumbersome petticoats, their steps often impeded by a narrow, clinging skirt, have envied the ease and rapidity with which a husband or brother, or even a little sister still young enough to be allowed the free action of her limbs, moved over the same road enjoying the walk, which was spoilt for the full-grown woman by the fatigue, irritation, and discomforts of her dress, and the consciousness of the clumsy figure presented by flapping petticoats fringed with mud. Perhaps the vision of approaching stiles that must be clambered over in fettered, awkward fashion did not lessen her annoyance. If the "divided skirt" does not remedy all these inconveniences, it is at least one step towards modifying them. It offers far less resistance to wind, and gives greater freedom to the step. Its warmth is greater than that of an ordinary dress, and not even a fall can disarrange its position, so that petticoats are no more required, though anything needed for increased warmth can be worn beneath it without involving useless weight.

Music.

It is announced that the leases and properties of Her Majesty's Theatre and the Covent Garden Opera House have been taken by a limited company, who propose to perform Italian opera in England and America. Although the company will own both houses, it is understood that Italian opera will only be performed at Covent Garden. We cannot profess to feel much regret for the decline in this particular branch of music which these arrangements imply. The Italian school of opera is, at any rate for the present, practically dead, and, in sympathy with it, the Italian school of singers seems to be becoming a thing of the past. Moreover, at least two elements in Italian opera are unmitigatedly bad. One is, the fact that the operas are performed in Italian and not in English; the other, the raising of the prices through the "star" system and the extravagant mise-

en-scène, to such an extent as to render the opera house a mere lounge for the fashionable and wealthy, instead of a popular and national place of amusement. It would be hardly going too far to wish that, until it is recognized that the performances should normally be in English, no operative scheme whether public or private might permanently flourish. It may be readily admitted that occasional visits from foreign operatic companies similar to the annual one of the French actors, or those made some time since by the Dutch and German players, are desirable as preventing self-sufficiency and giving information as to the tendencies of the different musical schools. But what is the state of affairs in England? Not long ago, it was impossible to hear an opera in English at all, and even now, if we except the performances of comic opera and opera bouffe, it is only in the "off" season that we get opera in our own tongue.

London is on the verge of an outburst of musical activity which is almost appalling. In addition to Italian opera at Covent Garden and German opera at Drury Lane and Her Majesty's, we are to have Richter concerts, symphony concerts conducted by Mr. Charles Hallé, Mr. Ganz's concerts, and other similar concerts at St. James's Hall. It is doubtful whether any one town was ever promised so much music, of so serious a kind in so limited a period.

The close of the Monday and Saturday Popular Concerts for this season suggests a few reflections as to their programmes. We do not know who is responsible for them, but it is a fact that the number of fine works of the classical masters, leaving modern ones out of the question, which are performed, bears an extremely small proportion to those which might be. To begin with pianoforte music. We will grant that Beethoven's sonatas are fairly represented, but his variations and miscellaneous works are scarcely ever heard; Schubert's sonatas are represented by one or two out of a dozen, and his minor works are neglected. Hardly any of Bach or Mozart is performed, and some of Mendelssohn's best music is ignored. Who ever heard any of Clementi's, Mozart's, Haydn's or Dussek's, sonatas? Passing on to vocal music there is still less excuse. The amount of fine songs to be found in Handel's operas and oratorios, and of lieder written by Schubert, Schumann and others is practically unlimited; and yet we are treated to some twenty of them until they become a burden. We might go on in the same way with the concerted music, but the whole thing is obvious. No doubt the reason for this monotony is partly with the public, but much less so than concert givers imagine. The standard of the average concert-goer has been rising rapidly, and programmes should keep pace with it.

The first concert of the London Musical Society, conducted by Mr. J. Barnby and held at St. James's Hall, on 30th March deserves a word of mention for its interesting programme, which included the two settings of Schiller's "Naenia" by Goetz and Brahms, and a selection from Handel's oratorio of "Theodora."

The successful production of a new piano concerto in G minor by Eduard Schütt, a young Russian, at the Crystal Palace concert on 15th April, and the first performance of M. Ambroise Thomas's new opera *Françoise de Rimini* at the Grand Opéra, Paris, on 14th April are worthy of notice among recent musical events.

Wagner's "Ring des Nibelungen" will be performed this month at Her Majesty's Theatre, by the company under the direction of Herr Angelo Neumann, of

Munich, who recently represented this work in Berlin. Herr Wagner will, it is hoped, himself superintend the rehearsals, and be present at the first performance. Each of the four "cycles" will occupy four nights, and the tickets will be issued only in sets for a cycle. It is expected that the performances will extend to four hours each, commencing at half-past seven in the evening, with the exception of the last performance, the length of which will make it necessary to commence an hour earlier.

Now that the Sacred Harmonic Society is coming to an end, it may be expected that oratorio, so far as regards the concert room, will continue to fade. It is to be hoped that it will find a compensating increase of use in its true place, the church or chapel. Should this be so, new oratorios will, it may be suggested, be short, and more care be taken than sometimes is in framing the book. Last month a work by Dr. J. F. Bridge, "Mount Moriah", possessing all the desirable qualifications for such a use, was performed as part of a religious service, in Westminster Abbey. "Mount Moriah" is, for an oratorio, short; the words, chosen by the composer himself, are well selected; the music is good and churchlike. At the Abbey, at St. Paul's, and at all our cathedrals, however, such use of oratorio should be systematic, and part of the regular routine; not occasional, and therefore, in a degree, sensational. So also should be the use of orchestral instruments in the services. In this direction lies a field for the development of musical worship, and musical art, to which there is no formidable obstacle except the supineness of dignitaries.

A proposal is under consideration to recast the Sacred Harmonic Society, sooner than let it die, as a limited company, incapable of distributing profits.

THE VOCALION.

A new musical instrument, thus named, has been thought out and brought forward by Mr. Baillie Hamilton. The "vocalion" has been arrived at by scientific study of the construction of the human vocal organs, and is the outcome of an effort to imitate their construction. The regular vibrations which constitute all musical notes are attained in its case by means of metal "reeds", which are bands of brass; and these are agitated by wind supplied and controlled by bellows. So far, it would seem that the vocalion is akin to the harmonium; but there are other features, which are special to the new instrument. These are a system of metal wires or ligatures which act upon the reeds in a manner to produce sympathetic vibration, and a peculiar formation of the cavities through which the tone emerges.

The vocalion was used at a recent performance of oratorio in Westminster Abbey, and one of the instruments is placed permanently in Henry VII's chapel. As to its general effect, a description says:—

The tone is most peculiar, and becomes more liked the more it is heard. There is nothing metallic about it, the effect being something between that of a sympathetic human voice and the sighing sweetness of an Æolian harp. Although not calculated for the execution of extremely rapid music, it is fully capable of supporting a large number of voices, with which its tones are peculiarly suited to amalgamate: indeed, there is a charming *sostenuto* effect, and something almost pathetic in the quality of tone, that render it eminently fitted for devotional use.

Drama.

The Court Theatre has at last emerged from the sea of misfortune and bad luck which at one time threatened to swamp it. Mr. Godfrey, a writer who has previously done some good work in the shape of an original comedy produced some few years ago at the Haymarket, entitled "Queen Mab," and a clever adaptation from the French which he styled "The Queen's Shilling," is the author who has stepped in to the rescue with a three act comedy called "The Parvenu." The work is stated to be original, and original it is, notwithstanding that reminiscences occur of "New Men and Old Acres," and of "Our Boys." The method is Mr. Godfrey's own, and he has produced a really clever play, charming in its idealism, and constructed with neatness and skill. The plot is worked out consistently, with a gradually increasing interest as it progresses, whilst the denouement is brought about easily and naturally. The dialogue is sharp without being strained, but is never suffered to get dull. There is an utter absence of the word-torturing which Mr. Byron so much affects, and which in the hands of imitators becomes offensive and weak. The late T. W. Robertson provides, no doubt, the model for Mr. Godfrey's very prettily contrasted double love scene; and indeed much of the idyllic character of the piece seems fashioned on the same familiar lines. The whole action of the piece is comprised in three weeks, and takes place in a single scene, representing a little plot of uncultivated ground situated between two estates, with the river flowing at the back of it. This scene is built up on the stage with a tree so solidly constructed as to be able to sustain the weight of a young lady on its branches. A very pretty effect is gained in the second act by means of a ruddy sunset gradually dying into pale moonlight. At the close of this act, too, the situation is much heightened and intensified by a clever contrast; for as Mr. Ledger, the "parvenu," standing beneath the tree, is pouring forth the vials of his wrath against his aristocratic neighbour for throwing him over for the sake of a penniless wandering artist, the young people of the play glide by in a boat, singing a four-part song by Mendelssohn. Mr. Godfrey has scored a success, and a deserved one; he has written a very bright and sparkling comedy, and has done his work artistically and well. Nor are the actors found wanting; the piece being exceedingly well acted throughout, and produced with an attention to detail which betokens forethought and care, whilst it plays with a smoothness which can only come from frequent rehearsals. There can be little doubt that this work will prove highly popular; and amateur clubs may be safely recommended to place it in their list. It contains seven characters only, and all of them good parts, whilst the slight changes of dress, and the action all taking place in the same scene, render it easy of production, and especially suitable for limited stage accommodation.

The moral of the comedy is an unusual one: the sympathies of the audience are enlisted on behalf of a man who preaches the gospel of trade, successful trade; a man who without the advantage of birth or education, without the aid of a single h, is able to amass a fortune after once going bankrupt; an event, as he states, which brought him notoriety. This man, a promoter of bubble companies, regardless presumably of the misery he may inflict by his speculations, is drawn as having

nevertheless a sympathetic heart, and ready to give away his thirty thousand pounds without a pang. The truth to human nature of this we do not dispute: perhaps it is only too true; but the moral tendency of such a portrait is questionable. The proceedings of this rough diamond, as detailed by himself, are sometimes, in fact, unpleasantly suggestive of fraud.

Mr. W. Holland, in reviving "Babil and Bijou" at the Alhambra, has hit upon a piece peculiarly suited to the capabilities of the house and the requirements of its frequenters. The story is somewhat confused, perhaps, but lends itself well to scenic illustration; although it is not produced on so large a scale of magnificence as when it was first brought out at Covent Garden, the most noticeable features are retained, of course including the famous ballet of silver-armoured Amazons, whilst the ballets of the seasons, and another showing the various fishes, are enlargements upon the first edition.

The failure of Mr. Buchanan in his two recently produced plays tends to show that a clever novelist is not as a matter of course a successful dramatist, Lord Lytton's "Paul Clifford", previously to this fiasco, has been the basis of one or more successful plays, whilst Mr. Buchanan's own romance of the "Shadow of the Sword" contains the elements of a very interesting drama indeed, though the event has proved that its author is not the man to make the best of them for the stage.

In the course of much discussion in the daily papers on the practice of making plays out of novels, the view of those who consider the law requires no alteration has been thus put by the lady whose name is at the foot of the extract:—

A novel and a play are totally different things; it in no way follows that the power and faculty of creating a novel necessarily indicate the power and faculty of creating and constructing a play. The novelist creates, writes, and publishes a novel; directly he or she has done so, he or she becomes entitled to the protection the law gives them—namely, the book copyright; but they are not content with this, they ask for a protection from the law of that which they have never created, written, or published—namely, a play; further than that, they want protection for that which does not exist, and for that which very probably, as far as they are concerned, may never exist. A novelist pictures in the most forcible language a stirring episode, and vividly describes some scenes of human life; an artist reads this, the creation and outcome of the imagination of some author, and forthwith transfers to canvas an embodiment of the scene. What would be said if the author exclaimed, "You have seized on my thoughts, you have pirated my ideas; you have no right to do so, I demand that the painting being effaced." Again, would any one argue that the painter of an historical scene could restrain the representation of the scene by tableaux vivants? It appears to me that the argument would be analogous and suggestive of a *reductio ad absurdum*. The fact is, the power of writing or of adapting a play is of itself a special and peculiar faculty, and the clear and masterly judgments of our great lawyers have always recognized this in their decisions on the difference existing between book copyright and stage copyright. Adaptation is an art in itself totally different from the art of novel writing, and the law as it stands gives all the protection to the novelists that is their due. To give them a title to property which they have not created, and which, in most cases, they have not the intention of creating, would be equivalent to creating a property in nubibus, a veritable

château en Espagne. In fact, it is simply a demand to import a thin veneer of sentiment into the sound domain of the law.

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ESTABLISHED 1780.

Some time ago we mentioned and described the results of the new process called *Peinture-Bogaerts*. The mode of operation was then a secret: it is now stated to be as follows:—

The first thing to be done is to make a facsimile of the painting that is to be copied, in which the outline of each simple colour is accurately reproduced. This copy is then transferred to a plate of zinc, which is cut up into as many pieces as the picture contains different colours, in such a way that each piece represents all the parts which in the original are of one colour. Separate electrotypes are made from each piece, and from these the proper colours are printed in corresponding order upon prepared paper. (So far the process is similar to printing chromos.) At the end of this operation, when all the colours have been printed on the paper, the picture resembles an ordinary chromo-lithograph, and like that it is perfectly flat and smooth; the brush marks and roughness of surface noticed in oil paintings are wanting. In order to imitate this part, too, the original painting is covered with a solution of gelatine, in which are impressed with great accuracy the elevations and depressions of the painting. From this plastic copy of the surface another impression is taken in gutta-percha, India-rubber, or other elastic substance, which will stretch so that it can be made larger or smaller, according as the copy is enlarged or reduced. This elastic impression is used for preparing a copper stereotype, with which a negative or depressed copy can be made in a suitable plate. This last plate, of course, will have depressions wherever the painting had elevations or raised spots, and these depressions are filled up with pigment of the same colour as the raised portions of the original. The plate thus prepared is put in a press and the printed chromo laid on it, and then pressure and heat are applied to cause pigments in the depressions to unite with those already on the paper. The picture is now finished all but varnishing. To carry out the resemblance to oil painting it is afterwards transferred from the prepared paper to canvas, wood, or metal.

In thus by an elaborate process producing the appearance of art, there is, we think, something ignoble. Ingenuity could hardly go further: we are inclined to wish it would not go so far.

In an article in the "*Magazine of Art*" upon *Decorative Iron Work*, Mr. George Wallis brings well out the subordination, in the best old examples of wood with iron fittings, of decoration to construction. As to the prospects of a revival of this work he says:—

Strangely enough, the French appear to have taken a very decided step towards a revival of wrought iron-work for ornamental purposes, and it appears, so far, to be chiefly upon the lines of the old English methods, rather

than of the Italian, Flemish, or German. Whether this will stimulate the half-realised attempts to bring back this old English art-industry to the smithies of our own country it is difficult to say. Hitherto the attempts have been mostly over-done, and the simplicity of construction, and the ornamentation actually growing out of that construction, of the old examples appear not to have been understood; and "stuck on" details intended for ornament, but having little relation to a true ensemble, have degraded some really good work, as regards manipulation and finish.

The commercial aspect of such a revival is not a cheering one. The fact that very decorative works in iron can be produced in malleable cast iron is decidedly against the economic use of ornamental wrought iron, except in cases where a single work, or at most a very few repetitions of the same design, may be wanted. When the design is available for extended application—such as when applied to railings and decorative mounts for copings—malleable wrought iron has the advantage; and when the design is really adapted to casting, and is not a mere slavish imitation of wrought iron details, no sound or common-sense aesthetic objection can be taken to its use. The material is tough, and therefore not easily broken. Its surface is even, and it can be cast sufficiently thin with safety to give much of the effect of wrought iron when forged hot. Of course the more delicate details of forged iron-work, such as tendrils, rosettes in repoussé, and even the admirable decorative effects produced by rivets in the older works, are impossible. This, however, is the penalty which art has to pay so frequently for the advance of science as applied to the industrial arts.

It is gratifying to our national vanity, the "*Cabinet Maker*" observes, to notice that the modern school of English furniture has distinctly affected Continental designers. Numbers of the design sheets now issued are imbued with a "Talbert" or "Queen Anne" feeling, and this was noticeable at the Brussels Exhibition. Whilst thus casually observing the passing influence of English art upon foreign furniture our contemporary considers it is rather annoying to think we are gradually drifting again into Continental styles, the air being filled with "Renaissance"—both Italian and French.

At a show of salutation cards held in Oxford-street lately, was exhibited a facsimile of what is believed to be the earliest Christmas card ever published. It was issued at No. 12, New Bond-street, thirty-five years ago, and was the design of Mr. J. C. Horsley, R.A., upon the suggestion of Sir Henry Cole, then better known under his pseudonym of "Felix Summerly". It represents a jolly old gentleman with an equally jolly old lady sitting round a table and enjoying wine and cake, in company with their numerous and well-favoured progeny; while in side divisions of the rustic borders benevolent folk are seen relieving the wants of the poor and comforting the afflicted. The festive group are coloured in the rosy fashion of Mr. and Mrs. Fezziwig and her party in the frontispiece to the now scarce original edition of Charles Dickens's Christmas book. There is a heading, "To" followed at the foot with the words, "From" for the names of sender and sendee.

The *Cabinet Maker* recently gave the following as a receipt for "Queen Anne" furniture:—

Take any of the mouldings, turnings, panellings, or entablature of classic art, adapt them in a somewhat quaint and severe way to modern domestic requirements, and then fill in your decorations with natural forms, conventionally

treated. The more freedom in treatment the better, if it is well conceived and does not border too much on eccentricity, as a much greater departure from old rules is allowed nowadays than used to be the case. Take for example the so-called Queen Anne Church erected by Mr. Norman Shaw at Chiswick: it is unmistakably a conglomeration of Gothic and classicism, yet the public tolerate and admire it! We dare not recommend such a composite arrangement to our designers, for it requires a bold and clever man to introduce so curious a mixture to the art world in defiance of its most cherished axioms—yet there is scarcely any limit to the subjects and forms that can be utilized, after having correctly laid down the leading lines.

The following is a description of a bedroom fitted up for the use of a young kinsman by a New York art dealer, Mr. Watson, in Fifth Avenue:—

The ceiling and cornices are painted golden bronze, the latter being picked out with green and silver bronze, repeated throughout the woodwork which has the general appearance of Japanese aventurine lacquer. A dark-hued tapestry paper with metallic diaper pattern serves as an effective background for the choice little paintings on the walls, and a fine iridescent Moorish plate suspended above one of the doors. A quaint hammered metal lamp with heavy silk cord and tassels of pomegranate red hangs from the ceiling with picturesque effect. Excepting some odd chairs, curiously carved and luxuriously upholstered, the furniture is of ebonized cherry with brass fittings. A dull brown, heavy Axminster carpet shows to advantage two or three Turkish rugs, excellent in colour. The general sameness of the walls and furniture acts as a foil to the rich colouring of the drapery, which is chiefly plush of robin's-egg blue. This, with old gold plush, makes a curtain for the fireplace, over which is a piece of rare Chinese silk embroidery—a many-hued floral design upon a brilliant yellow ground. Above is a trophy of arms. The two doors are concealed by portières of choice embroidered stuffs with colours mellowed by age. The dressing-table, covered with blue and gold brocade, is resplendent with richly mounted toilet articles. Scattered about on table and cabinet are Japanese curios of the kind most prized by the connoisseur, such a edamascened and engraved sword-hilts, curiously carved ivory netzkes and fine lacquer inros. Nothing contributes more to the beauty of the apartment, however, than the draping of the single window facing the entrance. A painted Moorish arch takes the place of a lambrequin, under which, from a brass pole and rings, hang heavy blue plush curtains, which, drawn aside, display an Algerian burnous of many-coloured horizontal stripes, covering the entire window, through which the daylight filters as through stained glass. On an ebony stand by the bed is a reading-lamp of Bennett falence. Everything for use in the room is unique and in perfect taste, from the odd-shaped Royal Worcester basin and ewer to the little Japanese match-safe of charming workmanship on the dressing-table.

It is announced that Herr Karl Gehmia, of Berne, has succeeded in producing artificial mother-of-pearl, undistinguishable in every respect from the natural article. It can be moulded in any shape, produced in any colour, is impervious alike to summer heat and winter cold, and its price will be much less than that of ordinary mother-of-pearl.

The "Ironmonger" records, with evident approval, the deeds of a firm who are producing articles of hall furniture in metal, such as "it would be impossible to distinguish from carved wood without handling them." It is added as a special triumph that, as the seat of the black and gold chair is of mahogany, with stained bor-

der and plain centre panel, the metallic composition of that would probably escape notice altogether.

In the season's programme of the Art Furnishers' Alliance, Limited, is an exhibition of a new kind of glass of English manufacture, which, in point of artistic merit and originality, is said to rival the old Venetian. After this is to come a display of works in iron, brass, and mixed metals adapted to household requirements; and a further novel feature will be a series of illustrations of mural decoration, in which cheap and common-place materials, hitherto unused for the purpose, are to be shown adapted to the decoration of ordinary rooms, with a view of proving that artistic effects can be produced at a small cost.

Jewellers are producing lilies in silver, with a pearl to represent (the ironical say) the tear of an aesthete or a dew-drop.

Mr. C. RHODES, art dealer, of Oxford-street, has issued a circular announcing the selling off of the whole of his stock on account of continued illness.

MR. MORRIS ON WALL PAPERS.

In view of the special success of Mr. WM. MORRIS in designing wall papers, the following remarks upon the art and the circumstances by which it is conditioned will have an authoritative interest, and we give them in full, as recently uttered in public. He said:—

The humble, but, as things go, useful art of paper-staining, you must remember is a cheap art, somewhat easily done; elaborate patterns are easy in it; so be careful not to overdo either the elaboration in your paper or the amount of pattern-work in your rooms. I mean, by all means have the prettiest paper you can get, but don't fall in love so much with the cheapness of its prettiness as to have several patterns in one room, nor even two, if you will be advised by me. Above all eschew that bastard imitation of picture-embroidery, or tapestry-work, which, under the name of dado-papers, are so common at present; even when they are well designed, as they often are, they are a mistake. They do not in the least fill the place of patterns of beautiful execution or of beautiful materials, and they weary us of these better things by simulating them. The ease with which the brushwork of an artist can be, I will not say imitated, but caricatured, in paperhangings, is a snare to this useful manufacture, and has been so from the first. In the printed wares you may have any amount of fine lines and shading by hatching, but you cannot have any colour which has not a definite outline. By disregarding these facts, you lose whatever of special pleasure is to be obtained from linear shading, and by clear relief of light upon dark or dark upon light, and affront people's reason by trying to get the subtle gradations which the execution of hand-work alone can give.

Now, again, as to paperhangings, one may accept as an axiom that, other things being equal, the more mechanical the process, the less direct should be the imitation of natural forms; on the other hand, in these wares which are stretched out flat on the wall, and have no special beauty of execution about them, we may find ourselves driven to do more than we otherwise should in making the construction of our patterns. This gives us a chance of showing that we are pattern-designers born by accepting this apparent dilemma cheerfully, and setting our wits to work to conquer it. Let us state the difficulty again. In this craft one is the absense of limitations as to number of colours, and the general ease of the manufacture is apt to tempt us into a mere twisting of natural forms into lines

that may pass for ornamental; to yield to this temptation will almost certainly result in our designing a mere platitude. On the other hand is the temptation to design a pattern as we might do for a piece of woven goods, where the structure is boldly shown, and the members strongly marked; but such a pattern done in a cheap material will be apt to look over-ambitious, and, being stretched out flat on the wall, will lead the eye overmuch to its geometrical lines, and all repose will be lost.

What we have to do to meet this difficulty is to create due paperstainers' flowers and leaves, forms that are obviously fit for printing with a block; to mask the construction of our pattern enough to prevent people from counting the repeats of our pattern, while we manage to lull their curiosity to trace it out; to be careful to cover our ground equably. If we are successful in these two last things, we shall attain a look of satisfying mystery, which is an essential in all patterned goods, and which in paperhangings must be done by the designer, since, as aforesaid, they fall into no folds, and have no special beauty of material to attract the eye.

Furthermore, we must, if we possibly can, avoid making accidental lines, which are very apt to turn up when a pattern is repeated over a wall. As to such lines, vertical lines are the worst; diagonal ones are pretty bad, and horizontal ones do not so much matter.

As to the colouring of paperhangings, it is much on the same footing as the forms of the design. The material being commonplace and the manufacture mechanical, the colour should above all things be modest; though there are plenty of pigments which might tempt us into making our colour very bright or even very rich, we shall do well to be specially cautious in their use, and not to attempt brightness unless we are working in a very light-key of colour, and if our general tone is bound to be deep, to keep the colour grey. You understand, of course, that no colour should ever be muddy or dingy; to make goods of such sort shows inexperience, and to persist in making them, incapacity. Now, a last word about this craft. Have papers with pretty patterns if you like them, but if you don't, I beg of you, quite seriously, to have nothing to do with them, but whitewash your wall and be done with it. That, I distinctly inform you, is the way, and the only way, that you who do not care about the art can help us manufacturers.

Art Abroad.

ART NOTES FROM PARIS.

(From our Correspondent.)

The members of the "Mirlitons" have been showing us that they are as strong in water colour as in oil painting. Bastien-Lepage's "Colporteur" is a study of wind and rain which is marvellous in its simplicity and truth. A man struggles along a muddy road against a driving wind and a drenching rain, his clothes soaked through to the skin; and here lies the cleverness of the picture, for the man's form is only indicated by the outline of the wet clothes over his limbs. Of drawing, strictly speaking, there is none—it is a mere impression—but as such it is most realistic. Jean Béraud has some of his clever gaslight effects; utterly uninteresting to lovers of the beautiful, but apparently much appreciated by those to whom the backs of bald-headed or moustached men in dress coats, white ties, and other unpicturesque accessories, are worthy objects of admiration. E. Adan exhibits a clever picture of a model's "Instant de Repos"; the painter with his legs stretched

out before his easel smoking a cigarette, the model lounging on a couch: the colour is fresh and the drawing good. The same may be said of Berne-Bellecour's "Marin en grand' Garde," a sailor mounting guard in a snow-covered wood. There are good landscapes by Mesgrigny; and an amusing episode, "Sur la Tamise," by Poirson—a lifeguardsman and a girl spooning upon a pier. Those who are used to seeing the former in undress have no idea how ridiculous the little short jacket and cap cocked on one side, apparently all but slipping off, are to foreigners. Why should our six feet guardsmen be dressed like little schoolboys?

Upon the subject of dress I would send up a wail. Why should everything bad and exaggerated in women's dress be called French? And why should ugly things in London shops be marked "Nouveautés de Paris," "Parisien," "Paris modes"—things that certainly never saw the light here. The proof is that English women dressed in the fashion can always be "spotted" here by exaggerations of all sorts—extra small waists, extra big hats, extra large projections at the back, to say nothing of those elegant, feminine, and peculiarly English garments, the Newmarket coat and square-crowned felt hat. By all means let English women dress in a style of their own, let them be mannish, Greek, or divided skirted, or what they like, only do not let them wear outré garments of any kind, and then blame Paris for introducing the fashion. The peculiarity of French women's dress is—of course I do not speak of the few that form the fast set—that it is becoming to the wearer and otherwise unnoticeable. So also with their coiffures; the mass of women here dress their hair as they have done for ten, fifteen, or twenty years: plaits on the head, with the addition perhaps of a slight fringe. But anything like the furze bush in front and the smooth hair behind ending in a small bun on the nape of the neck, is unknown. French women have yet to learn what their English sisters have practised, namely, that hair is no glory to women. Of course I know that the style to which I allude is said to be classic, but with the exception of a few bad busts of Roman empresses, I find no examples amongst the antiques. Without any exception, I think, there is a certain looseness in the way the Greek sculptors gathered up their model's locks. I daresay small waists are equally classic, and broad hips; but I think only in the old type of Dutch doll, which I remember in my youth in the Lowther Arcade.

Having thus digressed into "modes" I return to the animal painters, who have an interesting exhibition now open; there, at least, you can study the animal as nature made him, undistorted by fashion.

The Salon has rejected some 4,000 works—having made a hard and fast line only to receive a certain number of pictures. Considering that ten years ago they hung about 5,000 works, it is a little absurd now, to place about 3,800; mediocrity certainly having made a great advance, if the Hors Concours have remained stationary, or gone backwards. Wonderful things were to have happened with the new organisation; but alas! the only difference is, that the artists who were "protected" by the State, are turned out, and only those admitted who are "protected" by their confrères. Reform is hopeless here as "chez vous." Years ago I tried to interest Tom Taylor in the reform of limiting the number of works sent in to London exhibitions. He took the matter up, and I believe it was to his influence we owe the regulation to that effect, at one of

the principal galleries in London. Will no one work to this end as regards the R.A.? The fair arrangement would be, R.A.'s two pictures: outsiders four; but that is too much to hope for; so reverse the numbers. When a man has made his name, people will go and buy at his studio; but the rising or new born artists depend upon exhibitions alone for their daily bread. Will not the R.A.'s consider the matter, and show their benevolence and unselfishness in a timely reform, so as to let this be the last year of such multitudinous rejections? If they are men of like passions to the outsiders, they ought to be able to feel for the afflicted, and do their best to modify the heart breakings.

M. Van Beers is unfortunate. Some one has daubed over a little picture he had at the *Cercle du Progrès* with some green paint, an act of vandalism no doubt; but, although one cannot defend the principle, one can sympathize with the opinion of the perpetrator, who is evidently not partial to the artist's works; they are, in effect, nothing but coloured photographs. What a falling off from the days when he painted under the influence of Leys!

In the new Ethnographic Museum, just opened in the Trocadéro, are some head-dresses of feathers worn by the natives of Brazil and Paraguay, which are very artistic in the arrangement of the colours: I commend them as a "*Nouveauté de Paris*" for the present season. Amongst other things, such as pottery, arms, etc., are some combs in the style of those of the 15th and 16th centuries, made of wood, with teeth on each side of an ornamentation in fine string or thread: the effect is so similar that one would think they must have been copied from some carved wood models. Another noticeable thing is the use of the Greek key ornament upon some wooden hatchet handles—made by some sharp instrument scratching the pattern upon stained wood, and so showing the original white colour for the ornament. These are from Guyana.

Paris; 23rd April 1882.

PENGUIN.

UNITED STATES.

(*From our Correspondent.*)

The yearly exhibitions of the National Academy are the most important and interesting displays of purely American painting that we have each season, or at all events they have been so considered. Very many people believe that our advancement in art finds here its surest and most direct expression. Those who hold this doctrine the fifty-seventh annual collection which has just been opened must cause to tremble for American art, for if its recent advancement is to be estimated by what is here shown it is certainly a very bad state of things. Previous exhibitions have been poor; last year's one of the worst; but none so discouraging as the present, which is irredeemably bad. Among the more than 800 pictures hung there is hardly one which is notably good, certainly none so good as a few that have in former collections been shown. Very bad hanging spoils the harmonious effect of the galleries: the committee who had this work in charge aimed first, it would seem, to place the pictures by academicians on the line; after that, to cover indiscriminately the wall space with the greatest number of pictures possible. The Academy has done good work for American art, and it is needed to hold our forces together; but continuous

mismanagement is doing it incalculable harm; matters have come to the pass that very much of the best work that is exhibited is not offered to the Academy. Either the organization must change its mode of conduct or be left far behind; its old prestige will not outlast many more exhibitions of the kind we have been having lately.

The Society of American Artists follows directly after the Academy display each year with a collection of pictures, which, though small in number, is of remarkable worth and interest: this good result is obtained by the rejection of more than two thirds of the works submitted. The fifth annual collection is in every way a satisfactory one, and I shall hope to refer to it again in another letter.

A few years ago there was purchased from M. di Cesnola, of Cyprus exploration fame, his collection of Cypriote antiquities for the New York Metropolitan Museum: the price paid was about £25,000, and M. di Cesnola was at the same time made director of the Museum. The collection has figured among our greatest art treasures, and our place among art loving nations was felt to be materially elevated by our acquisition. According to one newspaper, every kingdom in Europe tried in vain to secure this priceless collection of Cypriote statues, but its owner was loyal to the land of his adoption, resisted every offer, and placed the statues in the hands of the Museum authorities, receiving only the slight reward before mentioned for his zeal and devotion. When, something more than a year ago, a Frenchman—one M. Gascon L. Feuardent, who was somewhat known as an archaeologist, made charges to the effect that the Cesnola collection was to such an extent "restored" and the statues so evidently altered as to make them comparatively valueless, few were inclined to pay particular attention to the accusations, and the collection suffered not a bit in the estimation of its possessors. M. Feuardent however industriously repeated his assertions that many of the statues are made of unrelated parts, and a serious turn is now given to the controversy by the declaration of some of our best known archaeologists upholding his charges: sufficient proofs have been shown to make it perfectly evident that the collection is not what it is represented to be, and that M. di Cesnola either wittingly or unconsciously has saddled the Museum with some very questionable objects.

An American edition of Mr. William Morris's lectures, "*Hopes and Fears for Art*", has recently been published in New York, and is attracting very unusual attention. Books of this kind, practicable and suggestive, are sure of proper appreciation with us.

At an auction-sale recently held Bouguereau's famous "*Nymphs and Satyr*" was sold for a little over £2,000. It will hereafter form an attraction in the bar-room of one of our largest hotels.

New York; April 8th, 1882.

TYRREL.

An exhibition of national art, said to be nothing less than magnificent, was last month opened at Lisbon. Even those who saw the Iberian exhibition at South Kensington last year have been, we are told, amazed at the wealth of the present display. The commission, strongly backed by royal interest, has searched the provinces minutely, and has especially gathered together the existing remnants of ecclesiastical treasure. The result is a wonderful show of that gold and silver

plate for which the country was famous in the sixteenth and seventeenth centuries. And, rich as the exhibition is, the collectors say that much more remains behind.

Sculpture competitions do not appear entirely successful either at home or abroad. As in the case of Blackfriars Bridge here, the judges in the competition for a monumental memorial to Victor Emmanuel at Rome have accompanied their award with an intimation that they do not recommend the adoption of the premiated designs. The first prize has been awarded by the Italian jury to a young French architect, Henri Nenot, now completing his studies in the French academy at the Villa Medici.

Among the subjects for next year's prizes at the Belgian Royal Academy are:—(1) An essay on realism, showing its influence upon contemporary painting; (2) Cartoon of a decorative frieze for a military hospital, representing aid to the wounded; (3) A statue—"Electricity".

The committee of the Paris Salon farms out its two catalogues. The firm which takes them this year pays about £1000 for the copyright. The offer of the house which took it last year was only half that amount.

In the exhibition now open at Vienna are terra-cotta busts of Mr. Gladstone and Mr. Bright, and a terra-cotta statue of Carlyle by Josef Boehm.

In an exhibition opened at Paris last month by the Cercle du Progrès, an association of rising artists, English art is represented Mr. G. C. Robinson, chiefly with portraits, and by Mr. Sheldon Smith with hunting sketches.

Munkacsy is painting a Crucifixion.

Baboo Prionath Palit, a native writer in the "Indian Mirror", declares that were it not for European patronage, many of the arts in which India excels would die out. The native gentry will not look at anything but European productions; the fine muslins of Dacca, the brass-ware of Benares, the dainty embroidery of Madras, the jewellery of Delhi, or the brilliant shawls of Loodianah and Umritsur, the Indian plutocrat sets down as unworthy of notice. The same disparagement of Indian goods extends to the English community out there. They buy such commodities, it is true, but chiefly as presents to send or bring home. "Nigger things" is the contemptuous epithet frequently applied to native works of art, and any one who has the courage to wear such articles is regarded either as an eccentric, or—what is worse in India—as too poverty-stricken to afford the European counterparts. Yet the very trinkets or materials which are thus despised come to be held in high esteem the moment the owners reach England.

According to a writer in Harper's Magazine, among distinctly American art industries may be mentioned the tiles that are now manufactured at Chelsea, Massachusetts, by Messrs. Low. These gentlemen, it is stated, have succeeded in giving an entirely new value to tiles, especially in regard to colour and what may be called texture:—

By their process tiles are not only modelled in relief, but are most beautifully graded in colour, a blush of a certain tone seeming to spread and deepen over the surface, and while a certain grade of colour is adhered to in a number of tiles, no two are alike in the distribution of values, and the surface is apparently a thin glaze over-lying a mellow molten depth. To this description of tiles has lately been added another still more effective, in which various colours are used in the same piece, and in which are seen curious

crystalline formations of great brilliancy under the transparent surface. The beauties and novelties of these tiles are as impossible to convey in black-and-white illustration as are those of the opalescent glass now so deservedly admired, and which has added a new charm and larger range to the effect of our stained glass.

Correspondence.

THE PRINTSELLERS' ASSOCIATION.

TO THE EDITOR OF *The Artist*.

Sir,—I am glad to see Mr. Seymour Haden's remarks in your last issue on the above Association. As the oldest member but one now living, I presume I am a little authority on the subject. I would ask what is the use of a stamp when the proofs are unlimited? For if a member desires to stamp 20,000 he is at liberty to do so, so long as they are declared: there is no limit; neither is there any limit as to quality: any rubbish so long as it is engraved on steel can be stamped. It is very often the custom, in order to increase the subscription list, to declare unto the subscribers, and also to make a declaration in the books of the Printsellers' Association, that the "plate shall be destroyed after the subscription list is printed." I will quote a few subjects to exemplify what I mean:—

"The Allied Generals before Sebastopol", declared 1856; 3025 proofs declared to be stamped, "the steel plate to be destroyed after the prints were taken." This plate was never destroyed, but sold to the cheap market; the said plate is now in existence; and what was sold for 15 guineas, the produce from the same plate, can be bought now for a few shillings—less the stamp.

"The Derby Day", another subscription plate, declared 1850; 1025 artist proofs at 15s., 1000 proofs before letters at 12s., 1000 lettered proofs at 8s., and 2000 prints at 5s., "plate to be destroyed after the above are printed." This plate is still in existence and continually printing when required.

"Relief of Lucknow", declared 1861, and also a subscription plate. Upwards of 8000 proofs were declared to be stamped off this plate: it was afterwards sold to the cheap market, and can be now purchased for a few shillings, less the stamp.

"Obedient to the Law", and "Patient in Tribulation", also subscription plates, declared 1868. 1450 proofs were declared and 2000 prints; "the plates to be destroyed after the above number are taken off." After 14 years the plates are still in existence and printing.

Now after a plate has been extensively subscribed, it is a duty to keep faith with the public and destroy it, this being the basis of the agreement. What I would suggest is to limit the proofs to, say, 250, or even less, quite sufficient to recoup a publisher for his outlay; afterwards the print impressions would become, like a freehold, always a good property, and a steady income. There should be a working committee composed of, say, four of the oldest members, being the best judges of art; and a proof of every new plate should be submitted to them, to certify to the association if such engraving is worthy of receiving the stamp.

I am, yours truly, B. BROOKS.

REPLY.

"CHE SARA SARA" may be referred, for a work on wood engraving, to that of Ohatto, or the small one by G. W. Marx. As to etching there is Lalanne.—T. B.

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JOURNAL OF HOME CULTURE.

MONTHLY, 6d.

1 JUNE, 1882.

Vol. III., No. 30.

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WHAT IS THE WAGNER OPERA?

The Theories.

THE month of May 1882 will be memorable in the annals of music as the date when the Wagner music drama was first brought out in England. In a former number of the *Artist* we have mentioned the distinctive principles upon which the great German composer goes: they are briefly as follows. Inveighing against the conventionalities of the Italian opera, such as the introduction of concerted pieces, pauses in the action to enable the hero or heroine to sing an air, and such like, Herr Wagner deprecates and avoids these, substituting a predominance of recitative for the actors, indexed and coloured by intricate orchestration.

Secondly, Wagner makes it a canon that the creator of the music-drama should be his own poet. There is no valid indictment to be brought against the old practice on this head, though it may occasionally happen that the same gifted individual is equal to the two tasks of poet

and music composer, or even to the third function of painting the scenery.

A third canon in Wagner's theories is that the most proper subject for opera is myth. Here again it will be enough to say that, while myth may very possibly be good subject matter, there seems no reason to exclude other classes of subjects, such as history, or fiction.

As regards the verse, which is alliterative, not rhymed—a point in its favour as matter for declamation—we are not prepared to say that it often rises above the tolerable, though Wagner's admirers hold that his drama is good enough to stand independently of musical setting.

The strong point of the new music-drama, just as with the old, is the music. That it fits and illustrates the text in a manner unknown to the ordinary Italian stage is undeniable, though much of the text is totally unworthy of being fitted or illustrated. One of the chief features of the method is the use made throughout of the associative power of music, in the form of "lead motives", or phrases which recur in connection with a

particular character, or fragment of the action. The extent to which this use of "motives" has been developed forms the great feature of the Wagner opera; and although this could easily be shown to have been foreshadowed by other composers, to Wagner belongs the credit of building it up into an elaborate system; and it is on this point that must chiefly rest the claim which he makes, and his advocates make for him, of having "endowed Germany with a new art." There are some ninety "lead motives"; and these are sometimes foreshadowed in the orchestra by partial pronunciation, sometimes combined the one with the other, and otherwise employed and transmuted to a degree which renders the score an unprecedented and unique study; such to remain, without doubt, for coming generations of musical students. What is more likely to divide opinion is the character of the plot.

The Story.

The Ring of the Nibelungen consists of four operas. *Rheingold*, the first, is prelude: there follow *Die Walküre*, *Siegfried*, and *Götterdämmerung* or the *Fading Away of the Gods*. The story, or congeries of stories, comes from ancient Teutonic myth: some persons are enabled to look upon this myth matter with interest and respect; others find it an uninteresting farrago. It is necessary, even though we take the latter of these two views, so far to sketch the mythic story as to enable the reader to follow the course of the music-drama.

Das Rheingold, the prelude work, has four scenes, but is not divided into acts. The first scene reveals the "Rheingold", under the waters of the river, guarded by three nymphs. The treasure is seizable only by one who has renounced love: a ring fashioned out of the Rhein-gold will work miracles. To the swimming nymphs enters Alberich, a dwarf; who makes love to them, is baffled and worried, and hearing from the maidens the story of the gold, forswears love, and seizes the treasure. The second scene introduces Wotan, the Jupiter of the myth, and a still more disreputable personage than the classic god. Two giants, Fasolt and Fafner, have built him a castle, for which he is to pay by giving up to them Freia, goddess of youth and beauty, the equivalent of the classic Venus. He demurs; the giants offer to take the Rhein-gold instead, but Wotan declines this: so the giants carry off Freia; and all the gods—such is the myth—begin to grow aged and grey. In this strait, Wotan resolves to steal the treasure from Alberich, and redeem Freia. In the third scene we have the dwarf Alberich employing and enjoying the powers of the magic ring. By a wife of Loki, the Mercury of the myth, he is taken captive, and in the fourth and last scene Alberich gives up the ring, the gold, and a wishing cap which possesses miraculous powers, as the price of his release. But he lays a curse upon the ring, that it shall bring death with its possession. Accordingly when it is given to the giants as ransom for Freia, they quarrel, and Fafner kills Fasolt. Wotan and the gods now have a panic as to their own future, in consequence of their dealings with the ring, and they retreat to Valhalla, the heaven of the myth, over a rainbow. It may be mentioned as one of the many weak points of this grotesque stuff, that the power of the dwarf to endow the ring with the fatality assigned to it is not accounted for.

Now begins the trilogy proper, with *Die Walküre*, first of the three dramas. The Valkyries are maidens,

messengers of the gods; they choose the bravest dead from a battlefield and carry them to heaven: Brünnhilde may be described, in stage idiom, as "first Valkyrie": she figures also in the plot as sleeping beauty, and may be accounted the heroine. *Die Walküre* has three acts. In the first, Siegmund, a warrior in flight, takes refuge in the cottage of one Hunding, an enemy; Sieglinda, Hunding's wife, falls in love with him, drugs her husband's drink, and finds out that the fugitive is her brother, both being children of Wotan; but incites him nevertheless to an amour, a passage in the plot which has been the subject of very general reprobation. There is a magic sword in this connection, of which Siegmund gets possession. In the second act, Fricka, the Juno of the myth, denounces the outrageous crime of the guilty pair to Wotan, who sends to Siegmund a Valkyrie to summon him for judgment; but the maid-messenger is reluctant, and neglects her duty; Wotan goes himself, finds Siegmund in combat with Hunding, and kills both. The Valkyrie and Sieglinda fly. In the third act Brünnhilde puts Sieglinda in safety, giving her the broken pieces of the magic sword, and telling her that she will be mother of Siegfried—the paramount hero of the tetralogy. For her disobedience the beautiful Valkyrie is laid to a charmed sleep by Wotan, surrounded by a fence of flames, till a hero shall pass through the fire and claim her.

Siegfried has also three acts, of which the first introduces the hero after which the play is named, son of the brother and sister, Siegmund and Sieglinda, both now dead. Siegfried, as may have been foreseen, reforges the magic sword. With it, in the second act, he kills a dragon which is guarding the treasure, the dragon being the giant Fafner transformed. Accidentally tasting the dragon's blood—here the "magic" of the plot grows thick—he is made to understand the speech of birds; and a bird tells him of Brünnhilde, the sleeping Valkyrie. Going to find Brünnhilde, Siegfried meets Wotan, in great straits for his future, as before; a fight comes about, Siegfried's magic sword shatters Wotan's only a little less magic spear, and Wotan retreats to Valhalla, apprehensive of the "dusk of the gods." Siegfried finds the sleeping beauty, and wins her.

The last of the four dramas is *Götterdämmerung*, the dusk, or decline, or twilight, or fading of the gods. But before the gods "go out", the plot complicates. The first act brings us fresh personages: the Gibichungs, who live on the Rhine: Gunther the king, Gudrun his sister, and Hagen their half brother, son of the before mentioned Alberich, dwarf. The king covets Brünnhilde; a magic draught is given to Siegfried, which causes him to forget his lately sleeping beauty and wife, and to love Gudrun. Under these circumstances he visits Brünnhilde, and in the form of Gunther—assumed by means of the wishing cap, or invisible head dress—as it were ravishes his own wife. The hero having thus behaved, Hagen, in the third act, spears him in the back, at the suggestion of the outraged Brünnhilde, and there is an end to Siegfried. Then Hagen kills King Gunther, in a quarrel over the magic ring. Brünnhilde performs suttee on the funeral pyre of Siegfried, Hagen is drowned in the Rhine, by two of the nymphs, while attempting to get possession of the ring; and lastly Valhalla and the "gods"—such as they are—perish in a general conflagration.

This is the story: if by an occasional expression we have betrayed a feeling of impatient contempt of the porridge of crimes and wonders, the indication must stand; we cannot affect any respect for this myth matter, and must regret that so much and such masterly musical ability as is displayed in the tetralogy should not have been spent upon a worthier subject. It gives opportunities, nevertheless; and the composer has made use of them with frequent success, so that, if we can abide the libretto, we may deeply enjoy the opera.

The Performances.

Three performances of the tetralogy, or trilogy with a preface, took place last month at Her Majesty's Theatre in the Haymarket: first cycle 5th, 6th, 8th and 9th; second cycle 12th, 13th, 15th and 16th; third cycle 19th, 20th, 22nd and 23rd; fourth cycle 25th, 26th, 27th and 29th. The performers were German; the conductor Herr Angelo Neumann.

Wagner begins his work well with the prelude to *Das Rheingold*: its broad rhythm and harmony arrest attention at once. As the curtain rises, and the scene gradually changes from a greenish mist into the bottom of the Rhine with the Rhine-daughters swimming at the top, the interest of the spectator is thoroughly gained. The first scene is not interesting from its dramatic situation or intrinsic beauty of the music; but it requires careful attention, as it contains several important lead motives, including those associated with the Rhine-daughters and the ring. Finally Alberich seizes the ring, the river suddenly becomes dark, mists rise, and when they clear, reveal the second scene, which is laid in front of the new castle built for Wotan by the giants Fasolt and Fasolt. The beginning of this scene is accompanied in the orchestra by a leit-motiv representing the Walhall, the new home of the gods: a broad martial subject, much more melodious than most of the motives. As the discussions between Wotan and the giants go on, other motives are introduced to represent, respectively, the treaty with the giants, the goddess Freia, and the giants themselves; this last has an appropriate and clumsy rhythm. The dramatic interest rather flags until Loge appears. His narrative to Wotan of Alberich's theft of the gold and forging of the ring is intensely dramatic, and the music indefinitely appropriate to his cunning, sarcastic, and treacherous character.

During the following scene in the subterranean cavern of the Niebelungs there is a good deal of almost pantomimic performance, which we must confess to finding tedious. Alberich changes himself by the tarn-cap successively into a snake and a toad: in this latter form he is captured by Wotan and Loge, and subsequently made to give up his Rhine gold, the ring, the tarn-cap, and the treasures they have brought him. Musically and scenically the last scene of the *Rheingold* is much the most important.

After the gold and ring have been given up to the giants, the sudden idea arises in Wotan's mind of the Walhall, the home of the new race he is to beget, to resist the newly acquired power of the giants. The scene here is magnificent; Loge, as the fire god, clears off by a storm the clouds that have been gathering round, and makes a rainbow bridge on which the gods and goddesses go up to the Walhall. The orchestration accompanying the storm and the ascent to Walhall is superb: the leitmotiv principally employed being that of the Walhall, and the effect being enhanced by the

Rhine-daughters' lament for their lost gold, which is heard just as the gods are mounting the bridge. Throughout this play Herr Vogl's interpretation of Loge was very fine, and turned a character which might easily become dull into the most interesting of any. On the whole *Das Rheingold* is interesting, but it is only rarely that it becomes beautiful.

Die Walküre, the second of the four plays, is to our mind much the finest. In fact we do not know a more powerful and sustained piece of dramatic music. The interest of the plot is intensely human; and there is little of the magic element which is so apt to degenerate into mere pantomime. The first act is entirely taken up with the meeting of Siegmund and Sieglinde, and the love scene between them. The growth of passion from the first meeting until the final climax, when the door of the chamber opens and the moonlight streams in upon the lovers, is wonderfully depicted. The second act of *Die Walküre* is the least interesting, but the music never flags, and the contrast after the intense passion of the first act is felt to be a relief. The libretto of this act is unusually good: the poetry of the scene between Wotan and Fricka in particular striking us as quite remarkable. The last act describes the assembly of the Valkyries, the stern reception of Brünnhilde by Wotan, and her slumber in the circle of fire. The leit-motiv assigned to the Valkyries is very characteristic, and their assembly is accompanied by a tremendously powerful and gradually increasing excitement in the orchestra, which is beautifully relieved by the slumber motif, a quiet and soothing phrase deliciously orchestrated and gradually diminishing in force. The whole scene between Wotan and Brünnhilde is wonderfully pathetic. From the audience *Die Walküre* met with a reception enthusiastic in the extreme, and that it will be heard in London again may be safely predicted. We must not forget to mention Madame Vogl's splendid rendering of the part of Sieglinde. The scenery in the last act was not so good as it should be. On a previous occasion, when we saw the work at Leipzig, the ride of the Valkyries was very much more effectively rendered.

The music of the first act of *Siegfried* is on the whole uninteresting, except towards the end, where Siegfried forges the magic sword, but the admirable acting of Herr Vogl in a large measure made up for lack of musical interest, and he succeeded in thoroughly keeping the attention of the audience. It seems to us a mistake to take up a whole act, as Wagner does, with the forging of this sword, and to allow the whole forging process to be performed on the stage. Wotan appears here in disguise as a wanderer, and there is a long scene between him and Mime which is tedious, and scarcely helps forward the plot at all, so that we think still more excision might have been made in this act than was actually made. The second act, on the other hand, is one of Wagner's happiest efforts. In the scene with Mime in which the dragon is slain, the dwarf's music is admirably suited to his character. The only drawback to enjoyment at this point is the dragon. It may be possible to introduce a dragon on the stage which shall talk, fight, and eventually die in a manner not wholly ludicrous; but, if it be, Wagner has not found the secret, for the bellowings and excessive hemorrhage of this brute produced very audible merriment. After the dragon is slain comes the scene in which Siegfried talks with the birds. Here the orchestration is simply lovely: the rustling sound of the strings and the delicious piping

of the clarinet just produce the requisite background for the acting without attempting a too realistic interpretation of natural effects. The talking of the bird is we can imagine, a stumbling block to some, but we think it was very fairly done, and the result not unsatisfactory. In the third act again Wagner rises to a great height. The waking of Brünnhilde and the love scene between her and Siegfried are very fine, dramatically and musically. More melody, in the ordinary sense of the word, is perhaps observable in this scene than in any other in the whole drama. Those acquainted with Wagner's "Siegfried Idyll", an orchestral piece formed from subjects out of "Siegfried", will remember the charming peaceful subject which is its principal feature. The gradual yielding of the goddesslike Brünnhilde to Siegfried's love, together with the sense of youth and beauty which the lovers give as they mutually avow their passion, is as fine as anything can be, and the audience were visibly affected as the curtain fell.

In the *Götterdämmerung* the hand of fate which is upon Wotan in the first scene in which he appears closes its grasp, and the gods make way for the new reign of man. In the short fore scene we have the picture of the weird Norns twisting the rope of fate and disturbed by the approaching catastrophe of the gods, contrasted with that of the calm happiness of Brünnhilde and Siegfried. The music of the parting scene between the hero and his bride is delicious: not so intensely dramatic as the former one, but glowing with passion. The orchestra is full without being noisy, and the subjects are almost lyrical in their clearness of form. It is a pity that Brünnhilde's horse should call for such efforts from the listener to repress his sense of the ludicrous. We feel inclined to make the same remark of a horse that can stand red fire, operatic declamation, a London audience, and last but not least, Wagner's orchestration, at a distance of five yards, as Dr. Johnson made of a preaching woman:—"Sir, it is like a dog walking on his hind legs, it is not well done, but one marvels that it is done at all." The complications of the first two acts of "*Götterdämmerung*" are extremely difficult to describe. The lead motives here play a very important part; in fact it is obvious that the nearer one gets to the end of the work, the more of these "motives" there are, and the more complex the situations become. The music may be said to be suitable to the situation, but it must be confessed it is often anything but beautiful except in this sense of fitness. The last act is a worthy conclusion of the work. The opening scene between the Rhine Daughters and Siegfried and the following one with the huntsmen are extremely beautiful. It may be remarked that Siegfried has a long song (if it may be so called) whilst he is dying, so that Wagner does not appear to object to the introduction of dying men singing, but only to their singing formal airs. Unless this were so, it would be impossible to have any dying speeches on the stage. In the last act Brünnhilde's farewell scene is the great feature: it is a magnificent monologue in which she goes over the whole tragic story. The picture of the once favoured daughter of Wotan, whose very disobedience arose from excess of love, punished by her father against his will, won to love by Siegfried in spite of the mortality she knew that love would bring, deceived by her lover in spite of himself, now widowed and desolate and about to die,—is pathetic in the extreme, and he must be a hardened playgoer who could see it unmoved.

To sum up the impressions produced by the whole

drama. It is first of all impossible to deny that it is the work of a great dramatic musician, and that it is the result of deep thought and large experience. Like all good operas, it is best where the librettó rises to the highest level and the situation is the most dramatic. Nor is it at all necessary to believe nor even to know much of Wagner's theory or method of workmanship in order to get a large amount of pleasure from the work, though of course the pleasure is much increased by such knowledge. It has been well remarked by one of our contemporaries that Wagner's later operas are like Bach's fugues: you can enjoy the fugues without knowing any counterpoint or even anything of fugue construction, but when you add this knowledge the intellectual insight increases the pleasure tenfold. The orchestration throughout the work is simply wonderful in its variety and mastery of effects, and it is a great mistake to suppose it is uniformly loud or harsh. On the contrary a great deal of it is soft, round, and pure to a degree.

At the same time it cannot be denied that there are parts in which the orchestration, especially of the brass instruments, is noisy, and in which the music is positively ugly. Even if it be admitted as an excuse for this that the situation demanded ugly music, it must still be remembered that music ceases to be music when it is a succession of noises.

As regards the probabilities of the survival of the *Niebelung's* ring, we think its length and the severe strain it puts upon the audience, together with the complicated scenery and orchestra required, will prevent its ultimately surviving as a whole, but it is likely that "*Die Walküre*" will be frequently given by itself. As a general result of these performances it may be said that, for the future, to ignore Wagner will be neither possible nor desirable. He has taken his stand as one of the greatest art creators of his age; his influence is already patent even among his bitterest opponents; and when the history of orchestration and opera during the 19th century has to be written, his name will occupy in it a deservedly prominent position.

TOURRIER v. THE ROYAL MANCHESTER INSTITUTION.

The judge's summing up of this case—the particulars and result of which we reported last month—has been printed from the shorthand notes, and as it involves the respective rights of artists and societies in case of injury to works sent in for exhibition, it will be important to show what view was taken by the judge of the contract between the parties, and the liability involved. The invitatory circular of the Institution had the following clause:—

The Council will take the utmost care of all works entrusted to their charge, but they will not be answerable for any loss or damage incurred whilst in their possession, or in the conveyance to and from the exhibition.

Disclaimers of liability are not always good in law; but in this case the Judge treated this clause as the expression of a valid contract between the artist and the institution. On this part of the case he said:—

The parties have in this instance made a special bargain, the one no doubt being interested in sending his picture, and the other interested either for themselves or the public

in receiving it; and having made a special bargain, by that they must stand or fall.

What is the bargain? This is what they say and what Mr. Tourrier agrees to:—"The Council will take the utmost care of all works entrusted to their charge, but will not be answerable for any loss or damage incurred whilst in their possession or in conveyance to or from the Exhibition." Now it would be obvious to a child, and far more so to gentlemen like yourselves and myself, that that makes a considerable difference in the relation of the parties. I dare say you know that if you send your goods by railway or by common carrier, the carrier is bound to see that the goods are safely delivered—he is what is called an insurer of goods. The warehouseman who takes in goods to keep for reward is not a carrier—he is not absolutely bound to produce the goods again—what he is bound to do is his duty as warehouseman, namely, to take all the care that a warehouseman is bound to do.

The Council who receive these goods are not certainly carriers. They might place themselves in the position of warehousemen, unless they chose to remove it by the bargain they made. In this case they have evidently tried to limit it. Let us see whether they have done so, and to what extent. First of all the Council say they will take the utmost care of all works entrusted to their charge; but then they go on to say that they will not be answerable for any loss or damage incurred whilst in their possession, or in the conveyance to and from the Exhibition. The subsequent part of the provision is broken into two parts; they say they will not be liable for loss or damage incurred whilst in their possession, nor will they be liable for loss or damage incurred during conveyance to or from the Exhibition. Now that seems at first sight as if it covered the ground; but the learned Council who has addressed you for the Plaintiff urges that it does not cover the ground. I shall tell you what in my opinion this contract means. It seems to me that this contract is an attempt to limit the common law liability of the Council—that they do not mean to be liable for everything which happens from want of care; but what they undertake is this, to give the utmost care to all works entrusted to their charge; that is to say, they undertake to have, as they say they have succeeded in obtaining, a respectable and excellent person in Mr. Smith to carry the goods; in other matters than the carriage of goods they undertake to see to proper persons being appointed, that the arrangements of the Exhibition should be carried out with all precaution and all propriety—in fact that they will be as careful as they possibly can be as to managers or persons in authority. It seems to me that they do not mean to be liable for loss or damage beyond any loss or damage which is caused by that kind of want of care.

I listened carefully to the learned Counsel who addressed you in favour of Mr. Tourrier, and I do not think he attempted to put the case very much higher than I am now doing on the question of law. What he asks you to consider is that, because the accident must have happened, as he says, while the picture was at the Manchester Exhibition, therefore there must have been some sort of want of directory care on the part of the Council. But that is an argument that depends on your coming to the conclusion that it was done while the picture was at the Manchester Exhibition, which is, of course, a very vital question, and one that I am going to ask you. He says there must have been want of care or else this accident could not have happened there, but he has also included in the insufficiency of care the fact that the pictures were entrusted at night to the care of a single porter. I should myself have thought that one man on the premises at night was sufficient, but that is a matter for you.

Now, gentlemen, let us see whether there has been that

kind of want of directory care which from my construction of the contract I have held the Council undertook to give. In order to establish that there has been a want of care, and that want of care caused the accident (because they may have been as careless as possible if they did not cause the accident), the least Mr. Tourrier is bound to do is to convince you that the accident happened while the picture was at Manchester. If you do not think he has done that I shall ask you to say so.

But I shall further ask you to say whether, supposing you think it happened at Manchester, you think there was any want of what I call "directory" care in the Council, because it does not appear to me that they would be liable, provided their arrangements were excellent, and that they had the best of officials to superintend, and the best of servants, and one of those servants, by a piece of negligence, did something which caused the injury. For instance, I do not myself think that the Council would be liable supposing—in spite of having employed the best of servants—a housemaid had caused the damage with her broom while sweeping. You will take it from me that that is not the kind of negligence for which they would be liable. It would not be "directory negligence" if they had taken all the care they could possibly be called upon to take to find and employ good servants, and make the best arrangements they could for the exhibition.

Passing on to the question where the injury was sustained, the Judge made remarks which plainly indicated the conclusion, in his mind, that it occurred after the picture left Manchester; and he especially pointed out that the evidence was very slender as to the three days it was at Mr. Smith's, the London agent's. The Judge said:—

To cover those three days where are the witnesses? They have produced you plenty from Manchester. Why have they not taken care to close the door (so to speak) at Smith's? Why is it that only Mr. Smith, the head of the office, a gentleman conducting business all over the kingdom, is called to prove that on his premises during these three days this did not happen. Where are the men who unpacked it? where are the men who took it from the warehouse to the shop and saw it in the shop, and who took it on to Mr. Williams? They have not covered the ground while it was at Smith's in the same way as while it was at Manchester. This, to my mind, is a matter that ought not to have been left uncovered.

A stronger hint than this was, perhaps, never given to a jury; but they found, nevertheless, that the damage was done to the picture before it left Manchester. They found also negligence by servants of the council; but rather muddled up the question of negligence by the council themselves:—

THE JUDGE. Was there want of care in the Council that caused the accident? Yes, on the part of their servants.—Do you mean that the Council were wanting in care in selecting their servants, or making their arrangements, or that it was want of care on the part of a subordinate which did not involve want of care on the part of the Council themselves? We think that there was a want of care on the part of the man who took the picture off the walls in not packing it at once; that it might have stood by and thereby got broken; so we lay the blame on the servants.—Do you think there was want of care on the part of the Council themselves, as I have tried to explain to you? Were the Council to blame in not selecting proper servants?—Yes. You think it was the fault of the Council themselves in not having proper servants? Yes.

MOTTO FOR THE PRINTSELLERS' ASSOCIATION:—Well, I declare.

Lectures and Speeches.

Mr. G. A. Sala.

Speaking last month at the Nottingham School of Art, where he delivered the prizes, Mr. G. A. SALA said he had recently returned from Paris, and when he went to Paris he generally went to a certain hotel because he was next-door neighbour to one of the most famous artists in bronze in Europe—Balbèbienne's, in Rue de Poissonnière, where there was a shop filled from end to end with the wonders of the bronze-worker's art. They knew what these bronzes were—how magnificently they were finished, how excellent was the modelling, how capital the chiselling; but looking at the achievements which had gained for Balbèbienne his world-wide fame, he could not but regard them with some feelings of sorrow and humiliation that works so splendid were not produced on any considerable scale in this country. They knew what the Messrs. Elkington had done in Birmingham; they had produced magnificent bronzes, enamels, and works in repoussé; but he had been told by them that in the long run it was the spoons and the forks and the desert knives that had to pay for them; and that few and far between were the works of art bronzes of which they were able to dispose, owing to the competition of the foreigners. But they must not grumble at that, so long as they modelled better than the English, for the magnificent shields and candelabra and statuettes which they produced showed how much better was the modelling of the foreigner, who had in general a facile hand, especially in works of bronze, where the foundation was modelling, and by this knowledge the foreign workman was enabled to go from the largest achievements of art to a child's toy, because he had to model in wax and clay when he was young. He knew modelling formed part of the training in that school, but when the young student commenced, as soon as they could see whether the pictorial or the graphic faculty was predominant, if the faculty was for modelling he should be trained carefully in that direction; not with the view of making him a great sculptor, but a great art workman.

Mr. Samuel Dorman.

"Fashion in Architecture" was the title of a paper recently read at a meeting of the Stafford Institute by Mr. SAMUEL DORMAN. For more than 250 years now, he said, we had been treading a vicious circle from Gothic to Classic, and from Classic to Gothic again. Nor were there wanting unmistakable signs that our weary gyrations are not nearly ended as yet. The movement that had chiefly distinguished the architectural history of this century, known as the "Gothic Revival", was evidently expending its force, and losing its hold on the nation:—

It was imagined at one time that it was destined to be permanent, but we see it now shrinking to the dimensions of an episode. It was expected that it would become universal; we are told now that it will at all events survive as the architecture for churches. This is the issue, then, of that boasted renaissance of Gothic art that was to effect such great things for us. It is to be permitted to continue, but in connection with a single class of building only—a poor exchange for universal empire. Fugio laboured and raved for the resuscitation of Gothic, and

Scott and Burges and Street strove for its extension, and the sevenfold lamp that was to guide the architect by its light to the desired goal was held aloft by Ruskin. To-day we are chasing the phantom of Queen Anne, or wooing the mongrel charms of Jacobean art. But let us not suppose that the uncertainties and fluctuations of modern architecture, with which we are too familiar, played a like part in the great past developments of our national art. Those developments were indeed subject to change, but they knew nothing of the senseless caprices of modern fashion. The progress of architecture from the twelfth to the fifteenth century resembled the progress of a river from its source to its mouth: from the sixteenth century to the present time its course has been as purposeless as the circling of an eddy.

Picture Exhibitions.

WATER COLOUR DRAWINGS at Messrs. BARNARD'S Gallery, 233, Oxford-street.
Mr. ATSCOUGH WILKINSON's fifth annual EXHIBITION will be open from 12th to 29th June.
Sketches in London, N. Wales, Venice, Rome, &c.
Admission by Visiting Card.

COMPANION TO THE R.A. EXHIBITION.—The Press Opinion Supplement to the June No. of the *Artist* gives sixteen columns of comment upon the principal pictures, selected from twelve leading London newspapers; forming, for those who have seen the Exhibition, an interesting Commentary; for those who are about to see it, a guide to its principal features. Gratis with the *Artist* for June (price 6d., by post 7d.), or separately 2d., (by post 2½d.)—WILLIAM REEVES, *The Artist* office, 185, Fleet-street, London.
A good Conspicuous for transmission to friends at a distance, or abroad.

ROYAL ALBERT HALL.

The promoters of the fine art exhibition which opened on May 15th in the Albert Hall seem to have again this year made an attempt to get together a representative collection of the works submitted to the council of the Academy, and "returned for want of space." Of these, fifty seven oil paintings and thirty water colours are to be seen in the gallery, and if in quality they can be considered a fair sample of the residuum left on the completion of the labours of the hanging committee at Burlington-house, it cannot be denied that the Academy has this year been arranged with unusual discretion and judgment. There are, it is true, several paintings among those hung in the first five bays at the Albert Hall which rise above the general depressing level of mediocrity, and whose merits should surely have obtained for them better treatment; but these are rather to be regarded as exceptions to an otherwise pretty general rule. Room should certainly have been found—more especially when we remember how scarce this year are the examples of decorative art at the Academy—for "Philemon and Baucis" by Mr. Isaac Gibbs, an agreeably tender and delicate colour composition; and Mr. T. B. Kennington's "Sonnet", a carefully painted picture enough, is also too good to appear at the Albert Hall among the "crowded out." The same may be said of Mr. W. P. Watson's "How shall I answer it?" which hangs close by; while some bright little sea pieces by Mr. H. Musgrave and a clever flower study by Mr. G. F. Cook are well worth inspection. Sir Robert Collier would probably have fared better had his Alpine landscape been painted on a smaller canvas; his subject hardly lends itself to the scale of treatment he has adopted. Among the pictures which have not been sifted through the Academy, if we except such old acquaintances as Mr.

Walter Crane's "Persephone" and Mr. Dupuis's portrait of Sir Frederick Leighton, there will not be found any considerable number to attract the serious attention of the visitor. "A Forest Scene" by Mr. J. Sprinck is a remarkable painting, in which skill of handling is carried almost to the verge of audacity; but its foreign freedom of technique is a pleasant relief to the cramped conventionality which characterises the truly English work around. M.M. Ludovici, Breanski and Andreotti are each well represented and a "Flight from the Danes" by Mr. A. B. Donaldson is dramatic and powerful. Mr. J. D. Simmons this year exhibits three pleasant pictures in his usual style; and Mr. J. H. Snell too shows good work in a small landscape to which he has given the title "Spring Blossoms." The bronze "Retaliation" of Mr. C. B. Birch, A.R.A.; and the "Thetis Asleep", in marble, by Mr. S. Allen will repay examination.

BRISTOL ACADEMY.

(From a Correspondent.)

The annual exhibition of the Fine Arts Academy now open contains several good examples by Bristol men in addition to the large number of works by London artists; and despite the fact that neither Heywood Hardy, Fripp, nor John Syer, are represented, the work shown by local artists is of a high class. We recognise several old Academy and other pictures here which have been before exhibited.—Mr. Fahey's "I'm going a milking", Mr. B. Goddard's "Where he fell", Mr. Brewtall's "Visit to the witch", Mr. David Carr's "Working for the London markets", Mr. T. F. Dicksee's "Miranda", Mr. Meyerheim's "Pleasant pastures", Mr. Stock's "Sermon time", and works by Messrs. Haylar, H. T. Dawson, J. Aumonier, E. R. Taylor, W. Bromley, A. J. Black, A. De Breanski, and others.

Amongst the local work, Mr. J. Jackson Curnock's fine water colour drawing of "The rocky bed of a mountain stream" will be noted for its careful painting; the same artist's "Snowstorm in the Ogwen Valley" (water colour) represents a herd of brown cattle coming along a bleak valley, the air heavy with snow, and as far as the eye can reach a white mantle lies stretched around. Mr. Robert Tucker sends several well drawn little pictures; amongst them a pair of views, "Street in Abbeville" and "Street in Coblenz", may be specially noted. Miss Ada E. Tucker has unquestionably "hit the mark" in her three pictures of cat life, "Self help" (kittens helping themselves to biscuits), "Too intense" and "The twins". Of these "Too intense" is to our thinking the best: a young grimalkin has found a bottle of linseed oil (very well drawn by the by) placed just on the edge of the table "too intense" for his infant gravity, and has dexterously overturned it: pussy's tail is making strange mixtures of the colours on the palette half underneath him.

Mr. E. Downard is not a Bristol artist, but his "Too hot", dogs and cats contemplating with various expressions a basin of food "too hot" to touch, should be noted.

Mr. A. W. Parsons' work is already well known to our readers. His "On the north sands, Tenby", is a good picture, though the artist we think has taken some license with the locality. "New Quay, Cornwall", "Dutch fishing boats" (a scheme of whitish colour), and "On the Dart" by the same artist should also be noted. Mr. Parsons has somewhat changed his style of painting lately; his recent works are more careful, and this

is specially noticeable in "On the Dart", a boat rising on the long swell of the waves at a river's mouth.

Mrs. Rosa Müller sends several good landscapes, especially "The church pool, Bettws-y-coed", and "On the Conway, North Wales". E. G. Müller is also represented by landscape work.

Mr. J. F. Parsons sends a good study of an "Old boat builder"; Mr. Parkman some water colour views of local interest; Mr. S. P. Jackson landscape; Mr. Brooke Branwhite a sunny picture, "On the beach at Oystermouth, South Wales", and other work. Mr. W. H. Hopkins contributes a picture of huntmen riding by in an autumn landscape, entitled "Jogging home". Mr. Horlor sends a landscape "On the road between Barmouth and Dolgelly". Mr. H. Whatley's "Summer joys" is a pleasant little picture and bright in colour. Mr. Brittan Willis, Miss Juliana Russell, Mr. Cuthbert Grundy, Mr. Morley Park, Mr. C. P. Knight, and Mr. James Doubting, are also among the local artists represented, though both Mr. Brittan Willis and Mr. C. P. Knight do not reside in Bristol. There is much that is noteworthy in the present exhibition, and which will well repay inspection.

LEAMINGTON.

A first annual exhibition of pictures, in oil and water colours, etchings, &c., was opened on May-day at Mr. J. T. Notcutt's fine art gallery, Leamington. Though on a modest scale, consisting of about 230 works, the collection is of a very interesting character. Most of the drawings are strictly modern and by living artists, but in this neighbourhood a water colour exhibition would be incomplete without examples of the vivid touch and bold handling of the late John Burgess. Among artists whose reputation is metropolitan, drawings are sent by W. F. Yeames, R.A., and R. Cattermole; among the oil paintings are some seascapes, by Henry Moore: but local artists are the chief contributors. Laurence Hart exhibits 6 works, 2 in oil, (5 sold); E. Toovey has 3; J. Piggot 4; Mrs. Majoribanks 1; James Bullock 8; F. Whitehead 2, Miss E. Whitehead 1, (sold); Mr. Castelli 2, of which one is sold; R. Kay 4, (2 sold); L. Hurt 2 (sold); W. Lewis 3 (sold). Rosario Aspa has 4 drawings; Mr. T. M. Lindsay 2, and Mrs. Lindsay 3; Miss S. Whitehouse 4; John Drummond 1; Miss Urquhart 1 (sold). There are also works by Messrs. J. Finmore, J. Fenner, H. J. Cottrill, Simonau, W. T. Reed, H. Pope, C. C. Read, E. R. Taylor, R. H. Shuckburgh, and others. The etchings include many very choice specimens, among which we observed examples by C. E. Wilson, Ramus, Rajon, Champollion, and other masters in handling the etching needle. We believe that the success of the exhibition is such as to afford Mr. Notcutt great encouragement.

LIVERPOOL SOCIETY OF PAINTERS IN WATER COLOURS.

The annual exhibition, the eleventh, of this prosperous society was opened on the 6th May in the Liverpool and London galleries, instead of the Royal Institution as hitherto. The sales effected were in excess of those at the private view of 1881, and there is every indication of a prosperous season. The prevailing impression is that the display is more evenly balanced than usual. There is a lack of large drawings of very striking or exceptional merit, but there are an unusually

large number of drawings of minor importance which will well repay careful examination, the distinguishing characteristic being the out-of-door quality of the landscapes. Among the most striking works are Mr. E. Brewtnall's "Little Breeze," Mr. Joseph Knight's "Verdant Spring," Mr. Huson's "Ruth and her Friends" and "The Last Basketful," Mr. Finnie's "Light and Shade," Miss Constance Phillott's "Gardeners," Miss Martineau's "Beautiful Lady," and "Sheep Feeding" by John Pedder. London, Scotch, and resident artists are all well represented, as will be seen from the list of contributors—Messrs. Aston, E. Arden, W. J. J. C. Bond, W. H. Boot, E. H. Bearne, W. P. Burton, W. J. Bishop, James Barnes, A. K. Brown, W. Beattie Brown, W. Bradley, E. Buckman, E. Brewtnall, W. J. Boyes, A. W. Bayes, Cuthbert Rigby, A. Cox, C. H. Cox, J. S. Crompton, E. J. Duval, J. Pain Davis, J. Dobbin, C. Earle, W. Eden, John Finnie, Mark Fisher, Robert Fowler, John Fulleylove, Peter Ghent, J. V. Gibson, H. Garraway, A. F. Grace, Colin H. Greenwood, James E. Grace, S. J. Hodson, F. W. Hayes, T. Huson, H. A. Harper, G. Harrison, Hampson Jones, J. Knight, R. Kelly, Wardlaw Laing, C. J. Lewis, Otto Leyde, R.S.A., W. J. Muckley, J. S. Morland, J. M'Dougal, E. A. Norbury, James Pelham, W. F. Price, John Parker, F. Da Ponte Player, John Pedder, W. H. Pigott, Wilmot Pilsbury, Raphael Muckley, A. M. Rossi, J. Smart, R.S.A., Clarke Stanton, A.R.S.A., H. H. Stainton, F. Smallfield, John Steeple, Albert Strange, Edward Tucker, James Towers, John Varley, H. Whatley, B. B. Wadham, Frank Walton, James Watts, Eyre Walker, and Ernest Waterlow.

The lady artists are also well represented, and are to be congratulated on the quality of their work, historical, figure, genre, flower, still life, and landscape all being represented by Mesdames Catherine Atkins, Kate Macaulay, Edith Martineau, F. E. Maplestone, Helena Maguire, Jessie McGregor, Laura Norbury, Constance Phillott, Helen Thorneycroft, Emma Walters, Pauline Walker, and Beatrice Zell.

ARTS ASSOCIATION, NEWCASTLE-ON-TYNE.

(*From our Correspondent.*)

The fifth annual exhibition of the Arts Association, Newcastle-on-Tyne, was opened last month with a collection of above 700 pictures. In previous years September was the month of opening, but this year the committee have tried the experiment of an earlier date. Though there are not any very remarkable pictures the generality are of more than average merit. Local contributors are numerous, a large number of works being sent by ladies and amateurs.

Mr. H. H. Emerson sends four works, each showing considerable care both in the drawing and colouring. In Mr. R. Jobling's "Passing Salute," some fisher girls watching the departure of "cobles" from Cullercoats harbour, there is some really clever work. Mr. D. F. McLea's seapiece with a poetical quotation for a title is in this artist's best manner: the clever drawing of the immense waves and ship are not often surpassed. "Blinking in the Sun," by Ralph Hedley, is a picture of a very natural looking cat, dozing on a window sill amongst the flower pots; it is very carefully painted, and sustains this artist's reputation. His picture "In Disgrace," has little to recommend it. "A Visit of Consolation," by J. Hedley, is a picture of the pseudo-

sentimental class: the colouring is extremely hard, the drawing stiff, and the general effect painful. In "Obedient Servants," by W. J. Hepper, a horse and dog waiting at an inn door, the colouring is quiet, and is an advance on this young artist's usual manner. The tone and colour in "Burnmouth Harbour," by W. Pratt, a view of the harbour at low water, give evidence of the "master hand," and show a close study of nature.

Mr. W. C. Way sends two pictures: both evince careful study of colour and effect; his "Northumbrian Coast" is very truthful and harmonious. "A Cullercoats Fisher Girl," F. D. Ogilvie, is equal to anything of that class in the exhibition. T. M. Hemy's "Sunderland Bridge" is very good in colour; he has made the most of a very unpicturesque subject. Mr. John Charlton, who, though a resident in London, is a native of Newcastle, sends several very fine animal pictures. "The Old Mill, Jesmond Dene," a subject oft painted by the locals, is here exceedingly well treated by G. F. Robinson. We have seen very much better work by R. L. Simpson than his contribution of "The Governess." Miss A. M. Nicholson exhibits several very good flower subjects, as also does Mrs. Meynell.

"Comfort Disturbed," by J. Noble, a boy blowing the bellows in the face of a cat, who seems not at all to enjoy it, is a very humorous picture, parts of which are nicely painted. Wilson Hepple also exhibits a humorous subject, "A Young Comedian." It is a little stiff in parts, but on the whole a creditable production. "The Right of Way Disputed," by the same artist, looks laboured. J. Wallace sends a moonlight picture, the composition of which is very bad, the moon being in the very centre of the canvas, and trees of equal height and of similar form on either side of the picture. "Haddrick's Mill," by the same artist, is a good representation of a winter scene. Stephen Brownlow sends several pictures, but they are very badly hung; and being small, cannot be seen. John Dickinson contributes two very good portraits, which will sustain his reputation as a colourist: they are both well placed.

Many other local men send good work, amongst whom are Robert Watson, G. A. Waterston, W. C. Galbraith, G. B. Sticks, T. S. Bowman, Miss Blayney, B. B. Hemy, and J. H. Campbell.

As the time of opening clashes with the Royal Academy the committee have found it difficult to get artists to send pictures from a distance; yet there are several pictures by eminent men, such as "London from Greenwich Park," by J. Aumonier; "Household Treasures," W. Q. Orchardson, "Le Cabaret," by Leon L'Hermite, and others. Up to the present the public have not patronised the exhibition as it deserves.

NOTTINGHAM.

(*From our Correspondent.*)

The annual exhibition of works in oil and water colours, by local artists, which opened on the first of May, shows a steady improvement all round. The attention of the visitor upon entering the gallery is not perhaps immediately arrested, as last year, by some three or four works of conspicuous merit or interest, but there seems to be a general advance all along the line. The principal gallery has this year been in part devoted to the display, instead of the "Dawson gallery" as heretofore. It is gratifying to find that already a very fair number of pictures bear the coveted red star. Commencing with the oil paint-

ings one early notices "A Gallant Rescue," by J. Holland, a large work comprising numerous figures saving and being saved from a wreck. The stormy distance and middle distance of sea and cloud are treated with considerable boldness and fidelity to nature. Miss Florence Small, whose pictures have attracted some attention at two or three recent exhibitions, and who is now studying on the continent, sends "Little Nell," "Little Dombey and Diogenes," "Peep Bo," and "Pêcheur Italien," the last mentioned of which will perhaps be most admired. Mr. Arthur J. Black contributes four works, the most important being "Hope fades with the Daylight." This effective picture is well conceived and ably executed. "Kept In," by the same artist, will have many admirers. The artistic reputation of Claude S. T. Moore will undoubtedly be enhanced by his clever representation of "Commodore Anson in the Centurion intercepting the richly laden Spanish galleon *Nostra Signora de Cabadonga*, of 62 guns, July, 1743." This work, which, by the way, reminds one vividly of Dawson, is highly creditable alike in drawing and in colouring. Frank Belshaw sends several works in oil and water colours, amongst them being "Their Last Harbour," a large oil painting of conspicuous merit. S. S. Holland is represented by six pictures, the *Isle of Man* and the Cornish coast having furnished him with several subjects: his realistic "Study of Rock, King Arthur's Bay, Cornwall," evinces the possession of considerable manipulative power. Several works attest the increasing skill of James L. Bilbie, who shows marked progress each year: his "Lake Elsie, Bettws-y-Coed," is an ambitious subject carried out with sound judgment and right feeling; while "Early Springtime in the Woods" possesses qualities sure to command attention. James T. Hart sends "Portrait of a Lady"; the picture is well hung, and its undoubted merits can be seen to advantage. The background adopted is a somewhat trying one, but has been most ably treated. Mr. A. W. Redgate, one of our younger artists, is rapidly winning his spurs. His several contributions this year possess real merit. Mr. Redgate senr. exhibits an excellent portrait. R. E. Wilkinson is represented by three small works, characterized by his usual careful finish. "Whitby, Yorkshire," by Claude Harrison, well sustains his reputation. James Edwards contributes several small landscapes, revealing an intimate acquaintance with nature. Perhaps one of the most truthful transcripts from nature in the gallery is "Early Spring, scene near Wilford," by Charles Wilde, a picture treated with sound artistic feeling. Geo. Turner sends three canvases, all important works, displaying considerable power, and more than average ability. "The Painter's Reverie," by Edwin A. Ward, contains much good work and gives promise of better. "The Token," by the same artist, a picture which calls up memories of the Grosvenor Gallery, is not so successful. Mr. Ward also exhibits "Outside an Inn," a realistic and vigorous little painting. Mrs. C. Johnson's large picture entitled "After the Day's Sport" is ambitious in character and cleverly executed, but is hung unfavourably for the display of its merits. Amongst portraits "The late Wm. Parsons, Esq., J.P.," by Jas. Luntley, and "The Right Hon. John Bright, M.P.," by Henry Cox, should be noticed; and mention might be made of the following works in other departments:—"On the River Dochart, Killin, Perthshire," "The Edge of the Moor," and "A Quiet Evening on the Dochart,"

by W. H. Cubley; "A Spring Offering," and "Tired Out," by Neville Wright; "The Falls at Nant Mill, near Carnarvon," by James S. Gresley; "Going to the Moors," James Baldock; "Game," Ada E. Fussey; "Cave Scene, Macbeth," Reuben Bussey; "Flower Girl, Early Spring," F. Footitt; "Ready for a Game," Alice E. Fussell; "In Glen Etive, Argyllshire," Louis B. Hurt; and "A Lull in Civil Strife" (period, Charles I.), W. Gibbons.

Although the aquarellistes are, as usual, in the minority at this exhibition, the water colour gallery contains numerous admirable examples. "The summer came and all the birds were dead," by Miss Janetta Pitman, is one of those charming little groups which this lady paints with so much refinement and skill. Several other water colour drawings of birds by this artist adorn the gallery. "Delightful is this Loneliness!" by Frank Gresley, possesses considerable merit, and evinces sympathy with the prevailing quietude of the scene. The title of the above mentioned picture impels me to notice Mr. Joseph Wright's "Evening," which, to be as charitable as possible, must be termed peculiar. In gazing into the awful void one feels irresistibly tempted to ask with the poet, "O, solitude, where are the charms?" Miss Blanche Story contributes three floral subjects, "Pink and White Azaleas" being characterized by delicacy of treatment, purity of colour, and general truthfulness to nature. Miss Mary S. Story displays exquisite taste in her paintings on fans, "Cream Silk Fan, Tea Roses," being a most lovely specimen of this graceful art. Miss Octavia Liberty is represented by several good flower subjects. "Derwentwater," by Mr. S. Bourne, though perhaps a little cold in colour, reveals a close study of nature, and the possession of no small share of manipulative skill. It will doubtless be much admired. Samuel W. Oscroft sends three excellent productions, "Bolton Abbey" being strikingly suggestive of "ruin, beauty, ancient stillness." Other commendable works are "Still Life," by Miss M. Helen Goodyer; "On the Canal, Berkhamsted, Herts," by S. H. Turpin; "Beeches, Thoresby Park," by W. Wilde; "Now fades the glimmering landscape," &c., Charles A. Whall; "Who's There?" Geo. A. Poole, &c.

There were sent in to Burlington House this year no less than 7,312 works; of which 1,696 have been placed, which is 125 more than last year.

In his picture of "The Cemetery of St. Privat," which was put on view last month by Messrs. Dowdeswell, the painter of "Rorke's Drift" has chosen for his subject the ghastliest moment of a ghastly scene of carnage. St. Privat, defended all day by Marshal Canrobert with 10,000 men against the Prussian army which numbered 90,000, was only at last taken by the Germans with a loss of 10,400 men. King William telegraphed after the battle, "My guard has found its grave before St. Privat." It would be absurd, we suppose, to quarrel with M. de Neuville for his choice of a subject, yet we confess we would willingly be spared the pain of a second sight of his work. It is a splendid painting, of large size, composed we think with the greatest skill; and it exhibits, in the old houses, some in flames, that stand ranged as silent witnesses of the scene, and in the stunted undergrowth of the little graveyard where the last handful of Frenchmen made their last resistance, a wonderful feeling for colour. There is some

grim irony too, we think likely, in this careful rendering of detail so beautiful in its quiet suggestiveness and old-world charm. The incidents of war supply many grand and healthful subjects to the painter. The hopes and forebodings of the soldier are shared by the great heart of the nation for whom he fights. If he fall he has a nation's tears. But the painter here has chosen to depict a moment into which all that is merely hideous in the aspect of battle is concentrated. '10,000 men cut to pieces by 90,000. The last handful are slaughtered almost as it were before our eyes. We turn with a feeling of sickening from the slaughter, and with no satisfaction in its result. In expressing a personal opinion we wish however to do all justice to a really magnificent work. It is easy to understand and sympathise with the feelings with which a patriot might paint such a picture. It seems as if he would say to his countrymen, "Thus our bravest fell." In such a reminder of the past as this there seems the thunder of a prophecy—though there be no spoken word—of vengeance to come in the future.

The Fine Art Society are exhibiting at their galleries a new work by Mr. Millais which is called "Callèr herrin'." Mr. Millais of late has seemed to say ostentatiously to his public, "I will get as much and do as little as I can." The present picture shows us the same beautiful child as we saw last year in the Academy. There she was "Cinderella"; here she is a fisher maiden. Her face is as beautiful as ever; the rest of the work is as careless. Mr. Millais, however, usually gives finish to one small piece of detail, as though to show how he would do you the work if he were not in too much hurry. In "Cinderella" we noticed the perfect finish of a peacock's feather. In "Callèr herrin'" we notice the fish. They are painted with almost the finish of a Dutch work, and with greater truth. It may be remarked of these, that their wonderful bronze iridescence suggests rather the dried herring of commerce than the fresh caught fish. The child, as we have said, is beautiful as may be.

Mr. R. Hudson junr. exhibited last month, for a few days, in King-street, St. James's, a series of sketches and pictures, the fruits of an autumn spent in Switzerland.

Annual exhibitions of local art work have been established in Guernsey by Mr. A. Le Cheminant, the second of which was opened last month. Prizes are awarded, and the encouragement of youthful amateurs is especially kept in view. There is a section for fret-work, which—we may perhaps observe—is not art, unless the exhibitor designs as well as cuts out the pattern. Amateur fret-cutters should aim at doing so. Meanwhile we do not say that, at such exhibitions as this, which deserve every encouragement, the line should be drawn so as to exclude manifestations of skill and ingenuity. Quite otherwise; and by adopting a wise scope, any village in England with a judicious parson, squire, or other leader, might have its annual exhibition.

A first annual exhibition by the Leicester Society of Artists was to open on Monday last. The secretary of this young association is Mr. T. C. Barfield.

The total of the sales at the spring exhibition of the Glasgow Institute of Fine Arts has been about £6000.

In Wagner's tetralogy, even the treble characters have base motives.—*Comic Paper.*

The Studio.

The Queen has been sitting to Mr. J. E. BOEHM, R.A., for a marble bust.

Mr. DESANGES submitted last month to the Prince and Princess of Wales his picture of "Lieutenant-General Sir F. Roberts's March from Cabul to Candahar."

Mr. WILLIAMSON, of Esher, is to execute a life size marble bust of the Duchess of Albany, as a wedding present from her Surrey neighbours.

Mr. BOEHM's statue of Carlyle, now in the R.A. exhibition, has been bought by Lord Rosebery.

Mr. FRED COWIE last month submitted his picture "The Finding of the Body of the Prince Imperial" to the Queen, at Buckingham Palace, by Her Majesty's desire.

It is stated that the Austrian architect Herr Hansen has discovered the secret of the process of preparation used in the ancient mural paintings of Pompeii. According to him, the ground is a stucco lustrato of whitening or chalk, with the dust of marble. The artist Herr Griepenkerl, upon the invitation of Herr Hansen, has recently painted upon a ground of this character a picture of a Madonna, using earth-colours. After the picture was finished it was smoothened and polished, and at once presented all the brilliancy of the Pompeian wall-paintings. It has been decided that some of the pictures with which the interior of the new Austrian Reichsrath, or Imperial Parliament Buildings, is to be decorated, shall be executed according to the rediscovered Pompeian process.

Academies and Institutes.

At the Royal Academy banquet this year the chief guests were the King of the Netherlands and the Prince of Wales. The President, Sir Frederick Leighton, spoke with his usual felicity. Proposing the health of the King of the Netherlands, he referred to the Dutch school of painting, mentioning, in connection with present examples on the walls, the names of Tadmè, Mesdag, and Van Haanen. The Prince of Wales, in his speech, complimented the Artists' volunteer corps, and the Duke of Cambridge confirmed the eulogy, specially mentioning the colonel (Sir F. Leighton) and Major Edis. The DUKE of EDINBURGH said in his speech:—

More especially I desire to thank one of the most distinguished members of your institution—Mr. Millais—for the admirable way in which he has perpetuated, and the charming manner in which he has drawn, the features of my little girl. (Cheers.)

EARL GRANVILLE attended as a substitute for Mr. Gladstone. He remarked in the course of his observations that art did not depend upon government departments, but looked to the encouragement of the great public; and he lauded, as the purpose of the Royal Academy, a determination "to promote art, not to multiply indifferent artists." It is usual for "smooth things" only to be spoken on these occasions; but the LORD CHIEF JUSTICE gave a flavour of the bitter herb. He said:—

When any art fills the pockets of the English artist, no doubt he is better off than he has been. For the sake of English artists and those friends I see around me, I rejoice

at it. But whether that kind of success is for the good of art I do not say. Is it absolutely certain that the highest qualities of art are better cultivated than in the days of Reynolds and Gainsborough? Very rich people may come and look with a discerning eye upon a picture. But is it so certain that the appreciation of English art is wider and better than it was when Reynolds sat at a table, very plain and very homely, as Boswell tells us, with Burke on the one hand and Johnson on the other? These are questions which wiser and better men must answer, if they think it worth while; but of this I am sure, that the Academy of England and the members of that Academy will always, as they have done, hold up a high standard to the artists of their country. (Cheers.)

The PRESIDENT in his response to the toast of the R.A., proposed by the Lord Chief Justice, said:—

Three names have been struck from our muster roll since last we met round this table. The first was the name of Alexander Solomon Hart, for many years librarian of this Academy—a man of much learning, and deservedly esteemed. He was devoted to his office, and in his hands our library received a wide development and a wholesome impetus. But our losses culminated in the death of our treasurer, G. E. Street, an artist of fervent convictions, in whom was summed up and embodied a most interesting phase in the development of contemporary architecture. With the name of Dean Stanley I might, as far as the Royal Academy is immediately concerned, end the sad roll call. But I cannot take so narrow a view of what concerns this body. For I hold, indeed, that nothing which touches the artistic life of this country should be alien to us here, and I cannot pass on to brighter topics without allusion to the loss, within the year, of two most noteworthy artists who did not sit within our fold. One was John Linnell, a high ornament, indeed, to the English school of landscape painting, whose name will live as long as that school lives, and who is nowhere more held in honour than in this Academy, from which he lived aloof. (Hear, hear.) The other, was a strangely interesting man, who, living in almost jealous seclusion as far as the general world was concerned, wielded, nevertheless, at one period of his life, a considerable influence in the world of art and poetry—Dante Gabriel Rossetti—painter and poet. (Hear, hear.) A mystic by temperament and right of birth, and steeped in the Italian literature of the mystic age, his works in either art are filled with a peculiar and fascinating fervour, which attracted to him from those who enjoyed his intimacy a rare degree of admiring devotion. (Hear, hear.) Such a man could not leave the world unnoticed here, and I am glad to think that it is within these walls that the public will see next winter a selection of the works of these two artists, whom the Academy did not count among her members. Yet one more name, not that of an artist, claims here respectful mention as that of a man to whom the world of art owes a deep and lasting debt; for if we have in this country a vast system of education in art as applied to industry, which is the emulation of other nations, it is due in great measure to the genius and strong will of Sir Henry Cole, who has just passed away. (Hear, hear.) And now a word or two of the living. I think it is impossible to look round these walls without being conscious of a great vitality in the work of the year. Opinions will vary as to the direction of the energies of our school, and on that subject I will not touch or trench to-night; but this is certain, that among the youths who throng the ranks of art (and, gentlemen, with them is our chief concern), a breath of wholesome life is keenly felt as of those who look into the future with hopeful and believing eyes. Not least is this sign visible, I rejoice to note, among the sculptors. (Hear, hear.) Those who glance at the display of works of sculp-

ture in the more seemly setting which we have now provided for them cannot but be impressed with the growth of the school, and the Council of the Academy has again marked the store it sets by this noble art in the purchase under the Chantrey Trust of the powerful bronze by Mr. Hamo Thornycroft. (Cheers.) I have alluded to the more seemly housing of our sculpture, but this much-needed change has not been this year without its drawbacks. It has materially diminished the wall space for the display of pictures, and, although it has been sought to make amends for this shortcoming by hanging works perilously near the last verge of vision (a laugh), the hanging committee would wish me to express the true concern with which they have been forced to leave unhung works well worthy of being seen on our walls. Now, for this state of things there is a twofold remedy: a remedy partly within our control, and partly beyond it. I will, with much reserve, venture to suggest the remedy which is not within our control, namely this—that some of the contributors to our exhibition should occasionally strike a juster balance between scale and matter. I would not be misunderstood. I feel the fullest sympathy with the craving of the young for the grand in size as well as in treatment; nor would I for one moment check them in the painting of pictures which demand a large scale. But I would ask to remind them that there is an inherent fitness in certain relations of scale and subject, which cannot be with advantage ignored, and that, if size enhances dignity, it does not, in painting, confer it. (Hear, hear.) The other remedy is, as I said, fortunately, to some extent within our control, and I trust that it will not long be wanting. A limited residuum of ground remains to us about this building, and I hope that at no remote day some extension of our rooms will be achieved. (Cheers.)

Knighthood has been conferred upon the president of the Scottish Academy, who is now Sir W. F. Douglas.

The art students of the British Museum have formed a club which has our heartiest sympathy. By thus uniting, some esprit de corps may be developed in this unattached fraternity. There are many fainthearted devotees who stand much in need of the sympathy of fellow workers during the long, dull time of deadening test work which those who would enjoy the instruction of the Royal Academy must pass through. The club held its first exhibition of sketches in the Archaic room of the British Museum on May 3rd. Professor Newton is the president.

KEW GARDENS.

The unique collection of sketches of tropical flowers and plant form, the execution of which has occupied Miss Marianne North for some years past, has now found a permanent place among the attractions of Kew Gardens. Not content with presenting as a free gift to the nation these interesting studies—some 1500 in number—Miss North has also provided for their proper exhibition by erecting at her own expense a building in which to display them. This structure, which stands just within the boundary of the gardens, has been designed by Mr. J. Fergusson, and though unpretending in exterior, yet, possessing as it does the important essentials of good lighting and extensive wall surface, is in its internal arrangements excellently adapted for its purpose. Besides the gallery in which the studies are hung, accommodation is provided for a curator, and a private studio is also reserved for Miss North herself. Of the decoration of the gallery little need be said. It

is quiet and agreeable enough, in tones of subdued red, yellow and black; with panels on the upper part of the wall, of flowers and foliage decoratively treated on a gold ground. Perhaps the most interesting feature is the dado, of which each panel is to contain a specimen of the wood of one or other of the tropical trees whose habit of growth is depicted in the sketches above. These sketches, of which a large number were a year or two ago shown for some little time in the exhibition galleries at South Kensington, are all executed in oil, and apart from their interest of subject show no small evidence of technical skill. They have all been painted from nature in countries so diverse as Japan, the West Indies, Australia, New Zealand, Borneo, Java, India, Ceylon, &c.; no slight testimony to the zeal and energy of the artist. Africa alone is at present quite unrepresented; and to Africa and its vegetation we believe Miss North proposes next to devote herself. If all the arrangements can be completed in time, it is intended about the end of May to throw open the collection to the public; and it will then finally become the property of the nation.

Art Sales.

UNDER THE HAMMER.

While the May number of *The Artist* was in the press, a sale of considerable importance took place. Messrs. Christie sold on 28th of April the china and furniture of Mr. Seymour Haden, of Mr. Christopher Turnor and of Mr. James Whatman. Lot 34, a set of four Bristol figures "The Seasons", 10½ inches high, and unusually fine in quality, was knocked down for £260; the reserve price was however considerably higher, and they were not sold. Lot 49, a pair of old Dresden figures, lady and gentleman, the former in the hooped dress of the last century, must be noted as two remarkable specimens of the factory. Each figure stands upon its own feet, without any base such as is almost always found on a china figure. The size (about six inches high) makes the realised price appear very large, £252 having been given for them after a spirited competition. Of Mr. Turnor's collection the following specimens were most noteworthy. Lot 81, a dark blue Sèvres bottle-form vase, fluted white and gold neck, and the body relieved by gold festoons without subject or flower painting of any kind, 200gs. Lot 96, a pair of seated bronze figures of children on ormolu pedestals, of good age, about 70 or 80 years, of excellent patina, and pleasing subjects, £60. Lot 97, a clever female bust, 13gs. The sale concluded with 8 lots of fine old French furniture belonging to Mr. Whatman, the most remarkable of which was a Louis XVI commode by Riesener, with a large square panel of marqueterie by David de Luneville in the centre of the front representing a quiver of arrows, cornucopia and musical instruments, suspended by a riband, a chased ormolu frieze and sundry ormolu ornaments of the highest excellence. The stamp of J. H. Riesener in each corner of the piece underneath the marble slab, also gave authenticity and interest to the specimen. Its value had been computed by competent judges at 2000gs., but after about four bids only, commencing at 500, it was knocked down to Wertheimer for 1500gs.

Colonel Arbuthnot's collection was dispersed on May

4th, and contained not a few choice specimens of divers factories. The nucleus of this collection was formed in a somewhat eccentric way, by the purchase, from a prominent West End dealer, of a house and all its contents. Of the Dresden the most interesting piece was a grotesque teapot, lot 57, formerly in Mr. Marryatt's collection, and engraved in his work on pottery and porcelain. Though a small specimen, this lot was eagerly competed for, and fell to Mr. Litchfield for £28. A small déjeuner service of the same factory, with cattle subjects, brought 31gs., and a very full tea and coffee service for 18 persons, marone ground with Watteau subjects, realised 75gs., a price which should well repay the purchaser, if the service be sold separately as specimens. Of the Sèvres, the turquoise vase lot 108 from the Kouckeleff Besbarotko collection, though its realised price has been reported by two or three usually well informed contemporaries, was not sold, the last bid being Stettiner's offer of £1200, and the reserve price probably £1500. Though believed to be perfectly genuine, there were many adverse comments in the room on the quality of painting and coarseness of gilding of this specimen. The two Sèvres dessert services sold with varied success; the horseshoe pattern on white ground which was divided into fifteen lots, brought nearly £700; plates averaging £5 each, dishes £10, and flowerpots realising 95, 100 and 105gs. a pair; when the extreme simplicity of this pattern of Sèvres is considered, the enormous price it invariably brings is astonishing. As a matter of comparison it may be mentioned that an excellent imitation in the form of two small flowerpots by Coalport, lot 110, realised £3 12s. 6d. The other service of old Sèvres, lot 78, painted in flowers, with blue and gold oil de perdrix border, comprising 61 plates and 46 other pieces, was sold for 235gs., and seemed proportionately much the better bargain. Lot 85, a single flutedseau about 7 inches high and the same diameter, with rose du Barri bands and borders, realised 200gs.; and the following lot, a pair of large sized jardinières with buds and festoons of flowers, 270gs. Towards the close of the sale, some Minton imitations of the well known vaisseau à mat were sold; the pair for which it was said Minton had charged 250gs. being knocked down for 110gs. Some pâte sur pâte plaques, designed and executed by Solon, were also sold, and realised about the same prices as the original cost, 35 and 40gs. a plaque being given: 115gs. for a pair of vases about 15 inches high, and 76gs. for a clock, lot 129, composed of sundry Solon plaques mounted in an ebonised case.

The collection of the late Mr. William Dixon of Norwich was sold by a local firm of auctioneers, Messrs. Spelman, on May 17; and though occurring on the same day as the sale of Lord Kilmorey's effects at Isleworth, and another London sale, brought together a large company. With a few exceptions the specimens were those of English factories, and the prices obtained were rather under the average. A Worcester vase of unusual size, 14 inches high, hexagonal shape and fine quality, which cost Mr. Dixon 200gs., when Worcester was more in demand, was sold for 80½gs., and a fluted tea service brought £50 which it was said the collector had purchased from an itinerant tinker and pedlar for as many shillings. Lot 160, a set of three vases of Nantgarw make, but unmarked, brought 30gs.; and a pair of fine quality Chelsea figures of Neptune and Pomona, 11 inches high, 40gs.

THE PICTURE MARKET.

One of the great sales of the season was that of the Wyfold Court Gallery, a collection which belonged to the late Mr. Edward Hermon, M.P.; this was brought to the hammer on Saturday the 13th May by Messrs. Christie. Mr. Holloway, the buyer of leading pictures last year under the name of Thomas, bought at this sale under the name of "Mr. Martin." The collection contained some of the best works of the present English school, including the two large pictures by Mr. Edwin Long, R.A., "The Babylonian Marriage Market" and "The Suppliants," the former of which was the picture of the year in the Academy exhibition of 1875. This had been the centre of attraction among other very fine pictures exhibited at the sale rooms during the week, and some thousands of persons visited the gallery, catalogues being sold at 6d. each, for the benefit of the Artists' General Benevolent Fund. Much speculation had been rife as to the price that would be paid for these works; but few expected the large figures for which they fell to "Mr. Martin." The following list shows the principal pictures sold, with particulars: there were no reserve prices:—

E. Armitage, R.A.—"The Dawn of the First Easter Sunday," 46in. by 72, exh. R.A. 1872, Mary Magdalene telling Simon Peter and John of the Resurrection—£110.

P. H. Calderon, R.A.—"In the Cloisters at Arles," exh. 1864, two Arlesiennes washing girls—£446 5s. (Agnew.)

E. W. Cooke, R.A.—"A Dutch Vessel Aground," 42in. by 66, exh. 1865—£535 10s. (Sold in the late Mr. Leaf's sale for £430; now bought by "Mr. Martin.")

David Cox—"Changing Pastures," 23in. by 33—£1,470. (Agnew.) "Going to the Hayfield," 23in. by 33—£1,050. (Agnew.) ("The Hayfield" of the Quilter collection, a drawing of about the same size, sold in 1875 for £2,950.) "Carrying Vetches," 14in. by 21—£535. (This painting bore the title of the subject on the back in the handwriting of the artist, and signed. In stating this Mr. Woods remarked that such evidence as this was always acceptable, and would often settle doubts that sometimes arise; he would suggest that it would be an excellent thing if the Royal Academy and the water colour societies were to adopt the practice of branding their stamp on the stretcher frames of all pictures exhibited.) "A Windy Day," 17½in. by 23½—£67 4s. (As to this, the auctioneer stated that doubts had been cast upon its genuineness since it was exhibited in the room: buyers, therefore, would be guided by their own opinion; the late owner had paid £250 for it.)

T. Faed, R.A.—"Taking Rest," 1858, 33in. by 25, a cottage woman and her baby—£745 10s. ("Mr. Martin.")

W. P. Frith, R.A.—"Altisidora Pretending Love for Don Quixote," 1869, 58½in. by 61—£504. (Agnew.) (This, the auctioneer stated, cost Mr. Hermon 2,000 guineas.)

Peter Graham, R.A.—"A Spate in the Highlands," 1872, 27½in. by 41½—£787 10s. (MacAndrew.) (Not the picture of the same title which first brought the painter into notice when exhibited at the R.A. in Trafalgar-square.) "Where Deep Seas Moan," 66in. by 52, the large upright picture of a rocky cleft, with sea-birds, exhibited at Burlington House in 1879, under the title of "The Sea-birds' Resting Place"—£798. (Agnew.)

F. Holl, A.R.A.—"Newgate; Committed for Trial" exh. R.A. 1878, 60in. by 82—£808 10s. ("Mr. Martin.")

J. C. Horsley, R.A.—"The Duenna's Return," 27in. by 22, (erroneously called "The Duenna and her Cares", and not, as stated, exhibited at the Academy)—£177 10s. (Agnew.)

Colin Hunter—"Store for the Cabin, Connemara," 60in.

by 44, a coast scene with figures, exh. R.A. 1878,—£335. (James.)

E. Landseer, R.A.—"A Scotch Deerhound," 15in. by 18,—£99 15s. (Wallis.) (Sold in the Gillott collection, 1872, for £166 19s.) "Poachers Deerstalking" 1881, 20in. by 26,—£840. (Wallis.) "Old Brutus", a white wire-haired bull terrier, 43in. by 55,—£420. (Hodge.) (In the sale of Landseer's remaining works this fetched £630.)

E. Long, R.A.—"The Babylonian Marriage Market", 66in. by 120, was placed before the audience at the end of the room, being too large and, being under plate-glass, too heavy, to put upon the easel. It was received with a round of applause, soon followed by a bid of 2,000 guineas, from which it rose by bids of 500 rapidly to 4,900, at which there was a pause. Then 5,000 was bid in two places, and again the bidding started with fifties, breaking out into hundreds till 6,000 was reached with a round of loud applause; then another 100, which was met by an advance to 6,150, and then to 6,300 guineas. The hammer fell to this bid from "Mr. Martin" amid loud cheering. The copyright was sold with the picture, and it has not been engraved. The artist is said to have received 1,700 guineas for it. "The Suppliants", subject taken from "The History of the Gipsies", 72in. by 113, painted 1872 with the copyright,—4,305. ("Mr. Martin.") "Billeting in Cadiz", painted 1868, 62in. by 44, with copyright—£525. (Ley.)

J. MacWhirter, A.R.A.—"Moonlight", 39in. by 65, coast scene—£283 10s. ("Mr. Martin.") "Spindrift", coast scene with carting of seaweed, exh. 1876—£315 (Mr. Martin.)

J. E. Millais, R.A.—"The Deserted Garden" early morning, with a sun-dial and a hare sitting in her form, exh. R.A. 1875, without a title, 48in. by 72,—£945. (Agnew.) "Getting Better", 1876, 41in. by 35,—£850. (Agnew.)

P. R. Morris, A.R.A.—"The Bathers Disturbed", 46in. by 72, young ladies by a stream frightened by a bull looking over the hedge, exh. R.A. 1880,—£325 10s. (McLean.)

J. Pettie, R.A.—"A State Secret", 48in. by 63, exh. R.A. 1874, a cardinal burning a document in presence of his attendant monk—£1,050. ("Mr. Martin.")

John Phillip, R.A.—"The Church Porch, Selling Relics", a large and important work 60in. by 84, begun in Seville in 1861 as a commission from Messrs. Agnew but left unfinished, though with most of the heads and figures showing some of his finest work—£3,937 10s. (Agnew.) "A Highland Lassie Reading", seated life-size figure, exh. R.A. 1867—£945. (Agnew.)

J. M. W. Turner, R.A.—"Cicero at his Villa at Tusculum" exh. R.A. 1839, and formerly in the Novar collection; not in very fine condition, 36in. by 48—£1,890. (James.)

In other sales during the month, works by the under-mentioned artists were sold, at the prices stated. Those marked with a dagger (†) are water colours:—

L. Alma Tadema, R.A.—"† The Musician" £262 10s.

L. Fildes, A.R.A.—"† A Venetian Market Girl", £162 15s.—"† A Girl with Wine Flasks", £210.

Mark Fisher—"† An English Homestead" £131 5s.

W. P. Frith, R.A.—"The five original Sketches for "The Race for Wealth" each 12 by 15, £693.

Sir John Gilbert, R.A.—"Don Quixote and Sancho Panza", £141 15s.

F. Goodall, R.A.—"Egyptian Water Carriers", £115 10s.

A. C. Gow, A.R.A.—"† A Jacobite Rendezvous", a finished drawing of the same subject as the picture in the present R.A., £325 10s.—"† The Requisitionists", £252.

Carl Haag—"† Welcome Arabs in the Desert", £141 15s.

J. G. Hook, R.A.—"A Little Blue Bay", coast with figures, exh. R.A. 1876, £996.—"The Coral Fisher of Amalá", 1878, £1,155.

Sir F. Leighton, P.R.A.,—"Jezebel and Ahab rebuked by Elijah", exh. 1863, before the painter's election as an Associate; highest bidding £425; bought in.

J. Linnell sen.,—"Returning from the Cornfield", 60in. by 40in., 1864, £798.

J. D. Linton,—"A Flag of Truce", £126.,—"Ave Maria", exh. Paris ex. 1878, £178 10s.,—"The Heretic", £136 10s.

J. E. Millais, R.A.,—"Effie Deans" 48 by 28, the smaller work painted for the engraver, £892 10s.

Erskine Nicol, A.R.A.,—"Both Puzzled", £357.

Marcus Stone, A.R.A.,—"Married for Love", £514 10s.

Local Art Notes.

BIRMINGHAM.—(*From our Correspondent.*)—The association of young artists calling themselves "The Art Circle" have again ventured before the public with an exhibition exclusively of their own works. It was opened during the past month at the rooms of Mr. E. Chamberlain, fine art dealer, Temple-row. Though small, the number of works being not quite fifty, it is an exhibition of much interest and promise: the visitor will find abundant evidence that Birmingham is producing some remarkably talented young men. This is not by any means a new thing, for very many who are now eminent as painters, engravers, and medallists, have sprung from this hardware metropolis. But they drift away and know Birmingham no more. And doubtless that will continue to be the case. Indications of this drifting process may be found in the very admirable little illustrated catalogue which the "Circle" have produced for their present exhibition. Looking at the list of addresses of the eighteen members, I find that the "circle" is distending in a remarkable manner. Two live in London, one in Paris, two have removed to Cornwall, one to North Wales, and one has no fixed address, but it is at present I believe in Brittany.

Some few of the works in this little gallery, both in oil and water colour, are of a very high order of merit. Among the water colours the first place must be given to the remarkable drawings by W. J. Wainwright. They are strong in drawing, subdued, but rich and powerful in colour, subtle and truthful in character, and give abundant promise of nobler achievement in the future. W. Langley has three drawings possessing much power and promise. W. J. Morgan has some good figure subjects, while landscape finds worthy representatives in F. Mercer, J. Fullwood, O. Baker, H. Pope, and W. S. Lloyd.

Among the oil colours the works of W. A. Breakspeare and E. Harris stand out very prominently, evincing unmistakable progress. W. B. Fortescue's "Cowslip Gatherers" is bright, fresh, and spring-like. E. S. Harper has two good figure studies, and excellent works are contributed by E. Morgan, S. Currie, F. W. Roden, C. H. Whitworth, J. Keeley, and H. Pope.

Altogether the exhibition well sustains the favourable impression made by the association's first venture in November last.

BRISTOL.—(*From our Correspondent.*)—Messrs. Frost & Reed's gallery in Clare-street was opened on the 10th of May for the exhibition of works of art in black and white, and china painting, &c. The different works are displayed in a very tasteful manner, and everything is hung with excellent judgment. Local art is not at all

well represented: although there are a few rather striking bits by Mr. J. Havard Thomas, David, Parkman, and a few others, there is simply nothing from any of the leading artists of this city.

EDINBURGH.—(*From our Correspondent.*)—The R.S.A. exhibition closed on 13th May. The total amount realised by the sale of works of art fell somewhat short of that of last year, the figures being £5151 16s. against £5496 13s. in 1881.

Mr. Gourlay Steele, R.S.A., has been appointed Principal Curator of the National Gallery in room of Sir William Fettes Douglas, who resigned the post on his election to the presidency of the R.S.A.

LIVERPOOL.—(*From our Correspondent.*)—I hear that the "Babylonian Marriage Market," by E. Long, which has just been sold at Christie's for 6,300 guineas, was offered in November, 1877, to the arts committee of the corporation by a local printseller for £3,000. The committee have just purchased from Messrs. Agnew & Sons' water colour exhibition in Dale-street an important drawing entitled "The Stepping Stones, Bettws-y-Coed," painted by the late Charles Branwhite.

In the water colour room of the Walker art gallery are now being exhibited some half dozen examples of the work of the late John Burgess, formerly of the Society of Painters in Water Colours, an original artist, who paid the penalty of his originality by dying a teacher of drawing and a disappointed man in 1874 at Leamington. On his return from Italy in 1837 Burgess was honoured by a request to send a folio of his sketches to the Queen, that she might select a subject for her album, and it is characteristic of the artist that being asked to name the price of the drawing selected by Her Majesty he named so low a sum that the gentleman whose province it was to settle with him said, "No, that will never do; I shall double the figure, and I think it even then too little." Burgess has been compared to Prout in his style of work, but his method of handling architectural subjects is more in the style of Louis Haghe.

MANCHESTER.—The large exhibition room connected with the new school of art, Cavendish-street, is now filled with a fine and unique collection of ancient Japanese and Chinese cloisonné enamels. The whole of the Japanese examples exhibited were scattered throughout the kingdom and in Paris, consequent on the deposition of the Tycoon in 1868. Prior to this date no example of the kind had found its way to Europe. In the cases are also displayed some choice oriental draperies. The collection has been lent by Mr. W. J. Muckley, and it is placed entirely at the disposal of the school for study.

An artistic bazaar in St. James's Hall was opened on the 8th of May in aid of the expenses incurred in the enlargement of the Lancashire Independent College at Whalley Range. Its chief feature was the representation of streets in a German mediæval town, with a view of a cathedral, &c. The stall holders were dressed in costumes of the period to which the architecture referred. This was directed by Mr. A. Darbyshire, an able architect of Manchester; and the painted ornamentation was placed in the hands of a talented decorator, Mr. R. Pollett. Upwards of £15,000 have been realised, and the undertaking is a complete success.

NOTTINGHAM.—(*From our Correspondent.*)—The annual distribution of medals and prizes gained in con-

nection with our school of art took place on May 3rd at the Albert Hall, when a very large attendance testified to the interest felt in the town generally in the work of the school. Mr. G. A. Sala distributed the prizes, and the chair was taken by the mayor (Ald. Goldschmidt) who in the course of his opening remarks said that amidst the ever increasing demand upon the ingenuity and perseverance of teachers and students, and amidst the ever increasing struggle for supremacy, the Nottingham School of Art had maintained its place in front of all other kindred institutions throughout the provinces of this land. He thought it was owing to the influences of this institution that the principal branches of our local industries had been so successful of late, and therefore they might say that the School of Art had mainly contributed to the prosperity of the town. Mr. Sala met with a most cordial reception.

An unusual number of our local artists have this year secured admission to the exhibition of the Royal Academy. Mr. Laslett Pott is represented by three works. Mr. Frank Miles has also three. Mr. Arthur Black contributes "Young Fisherman: Wollaton Canal"; Mr. H. Enfield a sea piece; Mr. Andrew Macallum "A Winter Evening in Sherwood Forest"; Mr. E. Ellis "Waiting for the Boats"; Mr. Redgate, junr., "Early Spring," painted in Sherwood Forest; and Miss Janetta Pitman, daughter of the vicar of Basford, has achieved the unusual distinction of having six water colour drawings accepted, three of which have been hung. This is the third year that this lady's pictures have been admitted into the Academy. Mr. F. Belshaw is another Nottingham artist who has a work hung.

Passing from local painters of pictures I might just refer to the local subject of a work which for the past few weeks has attracted much attention at Burlington House. Miss Dorothy Thorpe, so charmingly portrayed by Mr. Millais, is, as all the world by this time knows, the daughter of Mr. Roby Thorpe, of Nottingham, and grand-daughter of the Right Hon. A. J. Mundella, M.P. The picture is a likeness and a study combined.

The usual spring exhibition of oil paintings and water colour drawings at Messrs. Shepherd Bros.' fine art gallery here contains works by L. J. Pott, Cooper, Chas. Landseer, David James, Noble, Burgess, Barnes, &c. Numerous pictures by local artists are also included in the collection. W. GIBBONS.

WINDSOR.—The Princess Christian distributed on the 30th April the prizes and certificates gained by the students of the Windsor and Eton Art School. Mr. G. D. Hiscox master. The results reported were 34 certificates, 7 second grade prizes, 2 third grade prizes, 3 full diplomas, 5 honourable mentions, 7 local prizes given by the committee and other gentlemen.

An exhibition of sketches by Mr. G. D. Hiscox will be held during the summer at the Albert Institute. Mr. Hiscox recently had the honour to present the Duke of Albany with a water colour drawing of Windsor Castle, a winter scene.

The Queen has purchased at the Royal Windsor Tapestry Works three tapestry panels woven upon a gold-silk ground, representing "Religion", a figure of St. Agnes, "Honour", a figure of Richard Cœur de Lion, and "Purity", a figure of Jeanne d'Arc.

BIRTH.—18th May, at Camden-square, N.W., the wife of FRANK HOLL, A.R.A., of a daughter.

Obituary.

In March last died a painter, whose passing away from us should not have been overlooked, SAMUEL WALTERS, of Liverpool. This well known marine painter was born in London in 1811, and died in his 71st year at his residence in Bootle. When quite a boy, young Walters settled in Liverpool: he was at first a student and afterwards a member of the Liverpool Academy, and was subsequently widely known in America, Australia, and his adopted city, by the number of paintings he made of large steamers and other ships. One of his earliest works was a portrait of the ill fated paddle steamer "President"; this was engraved. Mr. Walters's latest effort, and the picture upon which he was engaged within a few days of his death, was a striking representation of the S. S. "Parisian" belonging to the Allen line. He leaves numerous sketches and works in his studio. Among them is the well known photographed picture of "The Port of Liverpool." Of late years most of Mr. Walters's pictures have been reproduced by photography, and distributed all over the world. His eldest son is the painter George S. Walters, who has three pictures in the present R. A. exhibition.

The decorative sculptor JACOB ECKERT is dead. He was born at Mayence in 1847.

From Paris is announced the death, at the age of 77, of M. CHARLES LEFEBVRE, the well known historical and religious painter.

EUGENE NEURENTH, painter and engraver, formerly director of the porcelain factory at Munich, is dead, aged 76. He was a pupil of Cornelius.

Miscellaneous.

The Queen, accompanied by Princess Beatrice and the Duchess of Connaught, and attended by the Dowager Duchess of Athole, paid a visit to the Royal Academy exhibition on the morning of Friday the 12th of last month. The doors were closed to the public till 12 o'clock.

The Fine Art Society are exhibiting the two medals which Professor Legros has recently struck, one of Darwin, and the other of Tennyson. Both are bad, presenting to the eye that is in any sort skilled in this department something of the appearance of battered surmoulages of Renaissance medallions. This new departure of our versatile Slade professor is, however, interesting.

Mr. John Brett, A.R.A., has been writing to the "Times" suggesting an effort to preserve the house in which Turner lived, 23, Queen Anne-street: the letter was kept some days before being inserted; meanwhile the house was demolished. Another correspondent of the "Times" proposes a memorial tablet on the house No. 119, Cheyne-walk, where the great painter lived and died as Mr. Booth.

At an inquest recently held it appeared that the deceased, a child between two and three years old, had been poisoned by sucking coloured crayons. They were purchased, seven in a penny box, at a stationer's shop.

Some friends and admirers of Mr. Browning lately presented to him, on the occasion of his 70th birthday,

a complete set of his own works, handsomely bound, and enclosed in an oak case, the work of Mr. G. A. Rogers of Maddox-street, W. A rapid glance at some twenty volumes of poems by this author assures us that they contain, with much that is fine, a great deal that is terribly hard to understand. We trust that the distinguished septuagenarian will find profit in their perusal, and not allow himself to be discouraged by the difficulties at which we have hinted. Mr. Rogers, following the fancy of the donors, has adorned this oaken case with emblems, suggestive of various titles familiar to Browning readers. The case is of tasteful design, and the sculptor has, we think, performed exceedingly well his difficult task of putting so much realistic symbolism into his work, and of preserving in it at the same time a properly decorative character.

Reader Page Advertisements.

*. The charge for announcements in this column is one and a half times the ordinary advertisement rates.

SOCIETY OF BRITISH ARTISTS.
FIFTY-NINTH ANNUAL EXHIBITION NOW OPEN
at the SUFFOLK-STREET GALLERIES, Pall-mall East,
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CITY OF LONDON SOCIETY OF ARTISTS, Skinners Hall, Dowgate Hill. The days for receiving Works for the forthcoming Exhibition will be Monday and Tuesday, the 19th and 20th of June.

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Full particulars on application and receipt of stamp from Mr. Burnett, 2, High-street, Montrose, or from the London agents, Messrs. Kennedy & Brown, 17, Oxford-street, London.

LOCAL ART EXHIBITIONS, the Haymarket, Leicester. An exhibition of OIL PAINTINGS will be opened on June 9th, 1882. Exhibits received on or before May 27th. Prospectus on application to John Burton and Sons, Photographers and Artists' Colourmen, The Haymarket, Leicester.

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SECOND YEARLY VOLUME of the *Artist and Journal of Home Culture*.—The volume for 1881 (384 pp. in designed cloth cover, bevelled) is now ready, price 8s. 6d.; post free 9s., and is the only complete contemporary record of Art Matters in that year published.—WILLIAM REEVES, 185, Fleet-street, London, E.C.

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THE BREAK OF DAY: BURY CHURCH, HUNTINGDON, by J. A. POULTER.

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. With the present number of the *Artist* we give a Supplement containing sixteen columns of Press Opinion on the principal pictures in the Royal Academy Exhibition. This Supplement is presented to our readers, but will also be sold separately, price 2d., (by post 2½d.); and forms, for those who have seen the Exhibition, an interesting Commentary; for those who are about to see it, a good Guide to its principal features.—185, Fleet-street, London.

The Artist

AND

Journal of Home Culture.

1 JUNE, 1882.

FROM MONTH TO MONTH.



UT of the varied and often conflicting opinions given by the lay press upon the Royal Academy Exhibition of 1882 it is not easy—perhaps it is not necessary—to evolve a consentaneous verdict. Those who may care to make such an attempt will find the most pointed of these utterances given at some length, in the special pages which we devote this month to the purpose of setting them forth. Collated in a form which is now familiar to our readers as a feature of this paper, they constitute a commentary which is instructive, and sometimes entertaining, on the great picture show of the year.

A refuge from the bewildering profusion of a Salon which contains more than six thousand works is provided in Paris this year, in the form of a compact exhibition of less than two hundred paintings, which has been opened on the plan of our own Grosvenor Gallery, except that the knot of artists invited to contribute are of no less than ten nationalities. At the Salon itself the admission of a small proportion of contributions from abroad has provoked a protest; nor has the slight extension of hospitality shown to foreign brothers of the brush at Burlington House this season passed without deprecation in London. Nevertheless, if a reciprocity could be established, it is hard to doubt that both sides would be gainers, and the breadth of art be increased. Not only is it true that English artists know too little of contemporary French work, and French artists next to nothing of English; but the general public who go to view pictures would be the better for seeing more foreign painting, in both countries.

Little in the way of a show seems to have been constructed at the Royal Albert Hall out of the works discarded for want of space by the judges of the Royal Academy.

Three performances in London, by a German company, of Wagner's operatic tetralogy, have made it clear that the composer's

boast of having endowed Germany with a new art is not entirely outside the truth. To illustrate a drama by weaving a complete orchestral commentary out of a system of character phrases, or "lead motives," is a new thing, as much as anything is new, although the germs of such a method may have existed before. In giving credit to Wagner for the virtual invention of this system, which so effectually enlists the memory and the principle of association in the interest of the entertainment, it is not necessary to deny that he has, in other respects, committed errors of judgment. The beauty and the almost unlimited capacities of the lead-motive method of construction will be admitted by many who do not admire the character of the mythic plot, and by many who think the Nibelung's Ring open to improvement by excision. That the lead-motive system opens the door to a new departure, of as yet unknown importance, in the development of opera, we cannot doubt for a moment. We could wish, nevertheless, that its great and poetic inventor were more distinctly endowed with some of the prosaic qualities, such as good literary judgment, and a keener sense of the danger of prolixity, as well as of the proximity of the wonderful to the ridiculous.

The force of the criticisms upon the Print-sellers' Association, made in our last number by Mr. B. Brooks, and met in our current issue by Messrs. Gladwell, does not entirely depend upon the credit of the former correspondent: the criticisms deserve some consideration irrespective of their source. Three objections are raised: that the association prescribes no limit to the numbers of the several states of an engraving which its members may issue; that it exercises no censorship of quality; and that it does not prevent the continued use of plates which publishers have declared their intention to destroy after the issue of the stipulated numbers of impressions. The first and second of these objections are in reality suggestions for the extension of the scope of the association, which might be worthy of entertainment; though it is not difficult to imagine that limitation of numbers might in some instances hamper trade, and censorship of quality give rise to serious disputes. In all probability the association has considered both these points long ago, and decided—we should say prudently—against the suggestions. But as

regards the allegation made by Mr. Brooks, and not challenged by Messrs. Gladwell, that certain plates, declared to the association with a destruction clause, from fourteen to thirty-two years ago, are still in existence and in use, explanation seems called for. Rule No. 31 of the association prescribes that, when a plate is declared to be destroyed, the publisher shall within two years deposit with the secretary of the association "a principal piece, of important size, of such plate." If this stipulation was not fulfilled in the cases alleged, what step did the association take in the matter? If the transgression occurred through want of vigilance on the part of the association, little remains to be said, unless similar cases of a more recent date can be alleged; but if the breach of faith was committed in defiance of the society, one allegation against its usefulness may be held to have some foundation in fact.

From the short hand notes of the case of *TOURRIER v. the ROYAL MANCHESTER INSTITUTION*, of which we quote some extracts, we do not gather an impression that the common jury who tried the case were superior in discernment to the average. Treating the clause in the inviting circular as the basis of a special contract between the parties, the Judge directed that, to render the Institution liable—supposing the picture really damaged and patched up while in their possession—there must be "directory" or managerial negligence, on the part of the council, and not merely ordinary negligence by their servants. The jury, we think, hardly took in the distinction; and it was only after repeated questioning that they would say the council were to blame "in not having proper servants", words which the Judge, if we read the notes aright, twice put into their mouths. Apart from the question as between the two immediate parties, the Judge's direction in the case may be noted as affirming the binding nature of the clause in the invitatory circular disclaiming liability, and also as defining the kind of negligence which makes the council of an exhibiting society liable. This must be negligence in their managerial capacity: they are not liable for damage occurring through the negligence of a servant, if the servant has been properly selected for his competence.

Interesting, if true, is the news that an Austrian architect has rediscovered the preparatory process for fresco which was used at Pompeii, and that it is employed in the interior decoration of the Vienna Parliament House. Time and climate, however, as well as process, are elements in the success or failure of fresco: that which has endured at Pompeii may not last at Vienna; and if it lasts at Vienna, it may perish in London.

Some animation has again been given to the picture market in London by the purchases of Mr. Holloway, who is spending on paintings some of the money which has come to him from his business as a patent medicine maker. This gentleman, who figured at Christie's last year as "Mr. Thomas," reappears this season as "Mr. Martin."

The Architect and Decorator.

ARCHITECTURE AT THE ROYAL ACADEMY.

Architecture as an imitative art may be said to have well-nigh exhausted its opportunities. The Roman purists gave way to the Greek purists; and they in turn gave way to the Gothic revivalists. Last of all we have been busily reproducing the fanciful vagaries of the so called Queen Anne style in designs for middle-class dwellings. This last revival is now no new thing, and, strangely enough, it is yet without a successor. Therefore the display of drawings at the Academy this year is of no striking interest. We expected little that should have the charm of vital art; we are disappointed even of novelty.

It may be said almost without reserve that modern church architecture is hopelessly uninteresting. There is this broad truth to be deduced from history—that the arts of construction and ornamentation go absolutely hand in hand: whenever a new principle is introduced by the builder into his construction, the venue is changed for the architect, and a new impulse is given to his art. Now in the case of church architecture, the traditions of right building, and of fit ornamentation were established some centuries ago. The builder is confronted with no new problem: he makes no new demand upon the architect. The art, by consequence, is wholly lacking in vital interest. Of this branch of architecture may fairly be said what Mr. Fergusson says boldly of architecture as a whole, that it has become a mere department of archæology. We see every year many designs for new churches. Some are bad adaptations of the Norman style; some again, of the Early English and so on. None will bear comparison with their prototypes. There is not in the case of churches as in the case of other buildings a demand for a new kind of building to meet some purely modern need. We ask only to have the same thing that our fathers had, and to have it in less time, and for less money. Mr. Waterhouse exhibits designs for the interior and exterior of St. Elizabeth's, near Manchester. These illustrate pretty well the general character of modern church architecture,—a heavy looking brick

structure, cold and cheerless within, and much resembling, as to its exterior, a fortified malt house.

Standing in front of Mr. Beresford Pite's design for a West End club house which lately obtained the Soane medallion, we feel inclined to modify our remark as to the lack of novelty in the exhibition. This design, it may be remembered, was the occasion of acrimonious discussion. We take upon ourselves to say that it is far from being the chimerical absurdity it was stated by a contemporary to be. We are surprised indeed that any body of British architects should have been found to award it a medal. The young artist who designed it has probably as much creative fancy as all the rest of our island architects together. Yet it must be said that nothing more unlike a London club house, as it is in fact or conceivably might be, has ever astonished our gaze. It is an exceedingly fine pen-drawing; broad in touch and brilliant in effect. It has much the appearance of a drawing prepared for a mediæval wood cutter to reproduce. The "club house" itself looks like some sublimated castle of old romance. It stands surrounded by other houses of equally desirable, and equally antique appearance, and the effect of the whole is as of some vision of an enchanted city. We congratulate the adjudicators of this medal upon the possession of poetic sensibilities with which we might, in our ignorance, have declined to credit them; and we congratulate Mr. Pite upon a design which, if it be not one likely soon to be put into the hands of the builders, exhibits, nevertheless, imagination and capability very far indeed from ordinary.

Turning from this almost metaphysical creation to mere matters mundane, we think that some improvement is noticeable here and there in ordinary house architecture. Architects begin perhaps to recognise that the incongruous fantasies of detail which are the note of the Queen Anne style are neither essential to the structure, nor properly to be derived from it. Where this has been recognised, and when, as a consequence, these peculiarities have been omitted, or abated, the result is picturesque and satisfactory.

Mr. Robert Edis in his design for Warren House has given us something of the Queen Anne style without its absurdities with a result on the whole satisfactory. We do not however see our way to admire the round-headed windows with sashes to them which he has introduced into his work. They accord very ill with the square-headed mullioned windows which light the greater part of the building.

In a fine design by Maurice W. Pocock for a country house of considerable dimensions is to be noticed a buttress in the end wall of a wing of the building. This looks ill upon the outside, and it suggests moreover an internal thrust from a vault which certainly does not exist.

The entrance to the new market at the corner of Farringdon-road, by Horace Jones, is a fine gateway so far as elevation and general effect. In style it is nothing in particular,—a species of degraded renaissance perhaps, with much of the foolishness of baroque and little of its charm.

Cookham Dene, by Aston Webb, is a good example of unaffected house architecture, innocent of those meaningless or misunderstood details of which we have expressed some dislike.

In a design for a children's hospital at Finsbury by John D. Sedding, the effect of an otherwise tolerable

building is marred by the introduction of ogee mouldings, simulating arches, over square-headed windows. These are remarkably incongruous in an otherwise sober building, and could very easily be removed.

In looking at the design for the galleries of the Institute of Painters in Water Colours we are sorry to find ourselves dissatisfied with Mr. E. R. Robson's work. This is a wooden looking edifice of a classic kind. It is surmounted by a frieze and cornice which in the nature of things might be expected to end the matter; but above this cornice, wholly unrelieved in its hideousness by any amelioration of art, is raised a dead wall; and upon this wall the roof must rest. The frieze and the cornice below is only so much sham; it is kept in stock no doubt by the builder to be stuck on at random to any building that appears in need of clothing.

Nos. 1179 and 1192 are designs for houses in Surrey by E. Ingress Bell. Apart from the fact that this architect's work is good in taste, it is usually so exquisitely drawn as to command admiration. Perhaps the most picturesque designs exhibited are those in the Elizabethan style by Messrs. Ernest George & Peto: Bucham Hill, Sussex, No. 1147, is a beautiful example of a mansion in this style. Mr. Norman Shaw's beautiful and familiar adaptations of the Queen Anne style are exemplified in two designs by this architect for houses at Hampstead.

The Etcher and Engraver.

NEW ENGRAVING.—"Apple Dumplings," after G. D. Leslie, R.A. Engraved W. T. Davey. Artist Proofs now ready, £6 6s.—B. Brooks & Sons, 171, Strand, Publishers. Exhibited in the Royal Academy, No. 1264.

NEW ETCHINGS.—"Gone to Ground," after J. S. Noble. Etched by E. G. Hester. Now exhibiting in the Royal Academy, No. 1339.

"Lady Teazle," after Wm. Oliver. Etched by A. Gravier. Now exhibiting in the Royal Academy, No. 1299.—B. Brooks & Sons, Publishers, 171, Strand.

The following works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printsellers' Association:—

- * *A. Delarue fils*—"La Petite Curieuse" and "Soins Maternels" (a pair), by Lobrichon; eng. by A. Lamotte; line; 22 c/m by 36 c/m; A.P. 100 each at £1 12s; present. 25; I. prints 12s.; pl. prints 10s.
- * *Fine Art Society, Lim.*—"The Death" and "Going to Cover", by John Charlton; photogravures; 24 by 14; A.P. 100 each at 4gs.; present. 25; L.P. 100 at 2gs.; prints 1gn.
- * *Fine Art Society, Lim.*—"Alfred Tennyson", by J. E. Millais, R.A.; eng. by T. O. Barlow, R.A.; mezz.; 13½ by 19; A.P. 250 at 6gs.; present. 25; B.L. 50 at 4gs.; L.P. 100 at 2gs.; prints 1gn.
- * *E. E. Leggatt*—"Babes in the Wood" and "Little Milk-sops", by Frank Paton; eng. by J. B. Pratt; mezz.; 14½ by 18 and 15½ by 13½; A.P. 250 each at 4gs.; present. 25; B.L. 100 at 1½gs.; prints 1gn.
- * *E. E. Leggatt*—"Mabel" (portrait of Miss Marion Hood), by T. E. Gaunt; eng. by T. L. Atkinson; mezz.; 9½ by 13; A.P. with four Remarques (characters in the "Pirates of Penzance") 50 at 5gs.; A.P. with one Remarque, 50 at 4gs.; A.P. 50 at 3gs.; present. 25; B.L. none; L.P. none; prints 1gn.
- * *E. Savery*—"Solitude", by Ch. Daubigny; etch. by Ch.

Chauvel; etch.; 59 c/m by 38 c/m; A.P. on parchment 100 at 10gs.; present. 25; A.P. 200 at 6gs.

* *Arthur Tooth & Sons*—"Minetta", by S. Anderson; eng. by T. L. Atkinson; mezz.; 11½ by 14½; A.P. 200 at 4gs.; present 25; B.L. 25 at 3gs.; L.P. 100 at 2gs.; prints 1gn.

* *Arthur Tooth & Sons*—"Young Mother Hubbard" by G. D. Leslie, R.A.; eng. by A. Turrell; mixed; 14 by 20; A.P. 175 at 5gs.; present. 25; B.L. 25 at 3gs.; L.P. 100 at 2gs.; prints 1gn.

Messrs. Frost & Reed, Bristol, have had a painting of kittens by Miss Ada Tucker entitled "Playmates" capitally engraved by Mr. A. C. Alais, and so far their enterprise has met with the reward it deserved, the sale of copies having come up to their anticipations.

The following have been elected Fellows of the Society of Painter-Etchers: S. H. Baker, of Birmingham; W. W. Ball; F. Brunet-Debaines; C. E. Holloway; Catherine Maude Nichols, of Norwich; Joseph Pennell, of Philadelphia; C. A. Platt, of New York; M. A. Rodin; Ned Swain; Kruseman Van Elten, of New York; and T. M. Wendel.

It is well to be suspicious of the term "unique", particularly where prints are concerned. Last June the British Museum authorities contended at Christie's for a supposed unique etching by A. Van Dyck (lot 2666 at the sale of Charles S. Bale's collection), with the result that Baron Edmund de Rothschild's agent bought it for £450. In looking through a private collection a few weeks ago, Mr. Reid, of the Museum Print Room, came upon an impression of the so-called unique etching, in perfect preservation.

BLACK AND WHITE AT THE R.A.

The interest of the display of pictures in black and white at the Academy is considerably lessened by the fact that by far the larger number of them have elsewhere already been before the public. First amongst novelties must be mentioned a fine portrait of George Eliot, made in 1860 by Samuel Laurence. It bears a strong resemblance to that by Mr. Burton, which Mr. Rajon's etching has made popular; but it seems softer in its lines, and sweeter, less anguished, in expression. "The Cathedral of Chartres" is a fine example of Mr. A. H. Haig's now familiar work, and "Richmond Bridge", by Mr. Lumsden Propert, is a fair representative specimen of that gentleman's art. Mr. Frederick Sandys can nohow be congratulated upon his portrait of Robert Browning. He contrives to leave out all that is characteristic of the poet, and to accentuate all that is commonplace in the aspect of the man.

Mr. Herkomer's "Earl of Beaconsfield", after Millais, is a very successful example of mixed etching and mezzotint. The engraver has contrived to soften in some sort the asperities of what was generally admitted to be the most repulsive of last year's pictures. Mr. Briton Riviere's pathetic picture "A Winter's Tale", which all remember as a feature of last year's Academy, is exquisitely engraved in mezzotint by F. Stacpoole.

Mr. T. O. Barlow, who has engraved so finely Mr. Millais's portraits of Gladstone and of John Bright, fails, we think, rather seriously in his attempt to translate the same complex effects of light and line that we find in the same artist's "Bride of Lammermoor".

Among smaller works upon the screens we notice, by

C. O. Murray after Mrs. Allingham, "Carlyle in his Garden". This is finely etched, and is a most interesting and characteristic portrait of the philosopher. From a technical point of view it is doubtful whether anything more exquisite, ancient or modern, could be found than M. Félix Bracquemond's "Rabbit" and "Cock", which we saw also at Messrs. Dowdeswell's some time ago. Nothing in our estimation could be more exactly true, both to nature and art, than the etcher's rendering of these subjects. A rude but strong work is Leon Richeton's "Etching from life" of Professor Blackie. The treatment is suited to its subject.

Mr. Wilfrid Ball is a very promising artist represented here by several works. "London Bridge", an etching, and "Gloomy Weather", a charcoal drawing, are fresh examples of his art.

The most notable things left to mention are the dainty and humorous drawings by William Small for the "Tom Jones" and "Joseph Andrews" of Fielding, and the clever dry-point portraits of celebrated Frenchmen, by F. Alamiere.

Photographic Notes.

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The professional journals have had a lively correspondence about sores alleged to have been caused by pyro-gallic solutions. I have never met with a case of this, but should be sorry to say it is impossible, though it is certainly far from common. May not special idiosyncrasy account for it? I know one gentleman who cannot go into a flour mill or even remain near a person that has lately been there without asthmatic symptoms, and another to whom the innocent linseed is absolute poison: thus the pyrogallic may effect an odd person, and still be far safer than the old iron solutions. The fingers constantly dipped in any solutions will suffer in hardening of the nails and roughening of the skin, and a better way than fishing a plate out of a dish with the fingers is to raise it with a string laid underneath. Another good plan is suggested by Mr. T. G. Whaite, a thimble of gutta percha, with the point of a quill inserted in it. The Rev. J. J. S. Bird announces that a gelatine plate will bear far more heat without danger in dipping after as much moisture as possible has been abstracted by pressure with bibulous paper. This is what might be expected, but heat, as regards gelatine plates, in any case should be classed with the non-poisonous article that "Punch" would "rather not try on his cat if he could try it on another."

Copying oil paintings is a difficult thing to do well, say most who have tried it; next time moisten the oil painting uniformly with glycerine. After copying, the glycerine is easily removed by a wet sponge.

There seems to be a setting towards assimilating the camera to the "shooting iron"; the "pistolgraph" of old is followed by the "gun camera" and the "revol-

ver" camera. A Frenchman is following on the idea in making an instrument to photograph the flight of birds, this being suggested by Muybridge's trotting horse.

M. Meissonier was especially pleased with Mr. Muybridge's photographs of horse attitudes because they at once solved a problem he had long been at—he had even gone to the cost of having a tram laid down, on which was a sort of car on which he could lie, and be propelled by the side of a galloping horse to follow the motion of its legs—but he could not succeed. Photography, however, settled it.

A mode of restoring old engravings to their pristine whiteness is announced by Mr. W. Brooks. It is to immerse the engraving in very dilute solution of Holmes's ozone bleach, then thoroughly wash in repeated waters, blot off, and dry.

Mr. Berkeley's addition of sulphide of soda to the alkaline developer is becoming quite a favourite method.

Photography makes its way somewhat slowly as an advertising agent; perhaps, considering its unquestioned reliability, more would be done in this direction if all efforts were as successful as a photograph by Messrs. Downey lately sent to the *Artist* office. It is a half-length of a very pretty young lady mounted on a "promenade" card, and lettered below, "Taffeta Jersey Gloves."

The result of the observations of the eclipse expedition to Egypt was looked forward to with great interest. Captain Abney with a corps of assistants from the sappers had charge of the photographic department, whilst Mr. Norman Lockyer was to make the telescopic and spectroscopic observations. It is telegraphed that the operations have been eminently satisfactory.

PHOTO SENEX.

At the rooms of the Leeds Photographic Society last month, Mr. F. W. Fison exhibited, by the aid of the magic lantern, some views he had taken during a recent visit to Norway. The scenery which was thus thrown upon the screen was superb in its wildness and grandeur. Mr. Fison in his tour was accompanied by an artist friend, and he narrated the difficulties they had to contend with in getting from one place to another with their baggage. Carts with no springs, and sledges, are the only conveyances which are or can be used over the rough mountain roads. In the thinly populated parts too, where they went, hotels were both remote and poor, being in most cases merely wooden huts. With these drawbacks, Norway is a fine and almost untrodden field for the artist, the fords, and surrounding mountains giving wonderful effects, something of which on a small scale is seen in the north of Scotland. With such scenery of course the chief difficulty is the inability to give any idea of its vastness, but Mr. Fison, without having the advantage an artist has, of being able to exaggerate certain of his lines, had overcome this difficulty in a very marked degree.

The camera, box of chemicals, and dark lantern used were shown as packed for the journey, and also a new drop shutter of a very simple and effective character. Mr. Fison mentioned the trouble he had with extemporising dark rooms, as at the period he was there the sun was shining both day and night, and it took both time and pains to block up, with rugs &c., the windows and crevices.

Keramics.

The seventh annual exhibition of paintings on china which is now open at Messrs. Howell and James's contains examples numerous enough beyond doubt—nearly 1850 works are shown—of almost every phase of the art, and of almost every possible variety of artistic skill. It affords to the student not only good subjects for his emulation, but also salient warnings of what he is to avoid; it shows how beautiful in its application the art of china painting can be, and also how seriously it can be perverted. Messrs. Howell and James are fortunate in having a long list of munificent patrons, and their prize list is in consequence liberally supplied; but it may perhaps be thought that liberality has been carried too far, for in this exhibition almost every work that seems to rise above mere mediocrity, and many as well that do not, have received an award of some sort or other. Over encouragement is for both artist and art far more dangerous than neglect.

The competitors are classified as amateur and professional, and there is a distinct prize list for each class. Among the amateurs the following awards were made by Messrs. F. Goodall, R.A. and H. S. Marks, R.A. the judges:—The "Crown Princess of Germany's" prize to Miss J. Scott-Smith; the "Countess of Flanders" prize to Miss M. Cooke; the "Queen" prize to Miss L. Whittaker; the "Princess Alice" prize to Miss Everett Green; the "Princess Christian" prize to Miss R. J. Strutt; the "Prince Leopold" prize to Miss A. R. Popham; the "Princess Mary" prize to Mrs. Nesbitt; the "Art Journal" prize to Miss C. J. Barber; the "Judges" prize to Miss A. K. Barclay; the "Founder's" prize to Miss A. Vigers, and the "Studio" prize to Miss M. Dixey. Silver medals were also given to Mrs. R. Swain, Miss M. Gemmell, and Mrs. Morant; and bronze medals to Miss M. R. Henn, the Countess of Cottenham, Lady Willoughby, Miss E. M. Flack, and Mr. G. R. Smith. Diplomas of merit were also distributed in considerable numbers. The professional awards were:—The "Crown Princess of Germany's" prize to Miss R. Coleman; the "Princess Alice" prize to Miss E. Welby; the "Queen" prize to Miss C. Spiers; the "Founder's" prize to Miss L. Watt; and the "Judges'" prize to M. Grenet. Silver medals were taken by Miss Chatfield, Mr. A. Hill, and M. Gautier; and bronze medals by Miss Andrews, Miss F. Linnell and M. Schuller.

Some of the best work is that by foreign artists, but their colour selection is too often unfortunate, and their combinations are frequently disagreeable. Of the English competitors, Miss R. Coleman, Miss E. Welby and Miss Everett Green show much the best paintings. Miss Coleman's most successful contribution however suffers greatly from the aggressive red label which is used to distinguish professional work from that of amateurs.

M. Léon Vidal has been nominated to a professorship at Limoges, for the especial purpose of teaching the application of photography to the decoration of porcelain.

Mr. H. Doulton was recently presented with an address by the lady artists in the employment of the firm in commemoration of the expiration of ten years since the introduction of female labour. It appears that there

are now 250 females employed in the art pottery department, and in the address presented to Mr. Doulton they express their obligations to him for the origination of an occupation "at once interesting and elevating to so large a number of our sex." Mr. Sparkes, in presenting the address, observed that the Lambeth School always had a class of design, and it occurred to him about the year 1865 or 1866 that they might as well make their designs on Dutch tiles, in enamel colours, as do them on paper in water colours. He thought it would open up a vista of the future, but he had no conception of what a future it would be.

Art in the Home.

The fine weather has brought out an assortment of "ornaments for the fire stove" of exceeding elaborate design. One idea is a box of card board, made to fit into the grate and to be filled with moss, the backs printed in colour and gilt to represent small organ pipes! Other designs are ingeniously made to appear like beds of roses; these are calculated to deceive weak eyed persons who may not know that roses do not take root in fire grates. A screen of cardboard through which a pug dog is seen bursting is another inspiration, the tearing of the paper being very realistic. These and the screens with wild Anglo-Japanese patterns on will no doubt suit those who object to seeing an empty grate, and for whom the bundle of willow shavings or Japanese umbrella are too tame.

At the rooms of the Fine Art Society were shown last month the large collection of fans formed by Mr. Walker. Most of them are intricate enough to be interesting, and many have real beauty. They are of different countries and dates; from the far East, from France and from Italy; while many are of English manufacture. It must be confessed that in many instances there is more of ingenuity than of art in their curiously wrought mounts. Perhaps this feeling predominated when looking at the work of our own countrymen. Among the specimens of French work in this kind (from the days of the 14th Louis) we saw much also in which it seemed that great labour and skill had been expended with but a mean artistic result. Some of the fans of this section bear hand-painted designs in the manner of Boucher and his school, which are trivial enough, and well suited for the purpose. The artists of the West cannot compete in such things with the East. The heavy-handed Latin and Teutonic races seem to have no natural aptitude for the contrivance of these trifles.

TAPESTRY PAINTING.

The gallery, 168, New Bond-street, under the direction of Mr. H. McDowell, is now open with a collection of tapestry paintings by M. Barthélemy Grénié. This artist has gained no slight reputation for his proficiency in this new branch of decorative art, and has indeed been mainly instrumental in bringing it to its present state of development. His attention has lately been directed to the perfecting and simplifying of the technical processes which have hitherto made tapestry painting too tedious and complicated for much practical result; and he has succeeded to a most satisfactory ex-

tent. By his improved method it is possible to execute painted tapestries in colour as brilliant as an oil painting, and in durability equal to the ancient hangings of Gobelins or Arras. The process is rapid and simple, and greatly resembles water colour painting with the important difference that the work of art produced is absolutely indelible, and can, if required, be scrubbed with soap and water without the colours undergoing any change. Of the examples of his skill which M. Grénié exhibits many are copies of tapestries or pictures and some are originals in the style of the older woven work; but the possibilities of tapestry painting go far beyond this, and the scope for original decorative treatment and individual design is absolutely unlimited. When once the art becomes fully established, this fact will undoubtedly be recognised.

Dress.

THE GROSVENOR PRIVATE VIEW.

Private view days, says the "Queen", are understood to be days set aside for paying a special homage to art, but this object has become rather a pretext for the assembling together of thronged gatherings in garments that proclaim the eclectic fashion of the day. Our contemporary goes on to describe the costumes at the Grosvenor private view. On the whole it was a medley:—

There were dresses that fitted like a glove, and dresses that did not fit at all. There were lank and depressed skirts that seemed mourning the loss of under petticoats; and extended skirts over exaggerated crinolettes, that waggled at every step or gesture of the wearer. Who shall say what stuff was most worn among those stamped velvets, plushes, patriotic wools, foreign silks, and cashmeres? What colour most prevalent? There were finetoned dim hues, telling pleasantly against shrill notes of colours. Every shade of yellow was to be seen—from old gold to canary; red, from faded pink to blatant scarlet. Green still apparently held its sway, and was affected by æsthetic ladies; there was green fresh and wholesome as summer leaves, sorrowful sage, and merry apple.

Coming to particular costumes the article tells us that Lady Lindsay of Balcarres wore a dolman of superb brocade, on the cream-coloured ground on which spread a design of pink and blue flowers and green leaves outlined in gold; the long cloak, trimmed with fur, showed the hem of a green satin dress, of a shade dear to the old masters; the small black velvet hat was trimmed with yellow feathers; yellow roses were pinned close up to the throat:—

Many illustrious ladies were conspicuous by their quiet dressing. Mrs. Thackery-Ritchie, Miss Kate Greenaway, the Misses Montalba were in black; Miss Pickering, the foremost disciple of Burne-Jones, wore grey, neutral in make as in hue. Mrs. Jopling looked picturesque in a black satin gown, with waistcoat and long sash of large black and white striped satin. Mrs. Reeves, better known to fame as Helen Mathers, was in shimmering eau de Nil silk, abundantly trimmed with buttercup-yellow fringe and satin; on her small brown straw bonnet was placed a thick wreath of bright yellow flowers. Mrs. Collier, who is so strongly represented at the two rival galleries, and whose portrait, by her husband's hand, looked down from the walls on the scene, wore a pale blue dress, almost hidden by a black mantle, covered with Spanish lace, and lined with pale blue; her bonnet was a triangle of black

velvet, with a bunch of blue feathers on one side. Mrs. Boughton had a charming costume; the dress of maroon satin; the cloak, dolman-shaped, was of the new shade of pink satin stamped over with maroon velvet leaves and flowers; the small, grey straw bonnet was trimmed with a wreath of shaded pink and crimson flowers.

The costume that was the highest expression of æstheticism consisted of a short and waistless garment of violet plush, bound where the waist should be with a gold cord, from which dangled a red silk bag of quaint design; the sleeves were puffed; round the neck, collarless and frillless, was knotted a pale blue kerchief; the fair frizzed hair was shaded by a large hat, quite untrimmed.

For an artistic dress in cotton a correspondent of the "Queen" gives the following directions:—Short full skirt, bordered with one flounce; short-waisted, full bodice, gathered at throat, with turn-down collar of lace; wide waist belt, sleeve with puff at shoulder, and then full to wrist, with turn-back cuff.

The following are two recipes for Artistic Dinner Dresses:—Select some soft silk or satin merveilleux, and make a plain full flowing skirt, a full banded bodice, demi high, a puffing of thick muslin at the neck; the sleeves puffed at the shoulder, elbow, and wrist. Another dress could have a puffed front breadth of brown velvet, skirt and bodice of orange-coloured Chiné silk, made as a long square, with a wide full of lace turning downwards. sleeves in puff from shoulder to elbow, with lace below.

Music.

The three series of orchestral concerts now simultaneously proceeding under the leadership of Herr Richter, Mr. Charles Hallé, and Mr. Ganz, at St. James's Hall, suggest some inquiries as to what is the reason for the difference which exists between the performances of the several bands. It cannot be that the numbers or the individual ability of the players accounts for this difference, for they are about equal in each case. Most people, if asked for the reason, would promptly reply, "It is the conductor, of course, who makes the difference." We agree that it is the conductor, but we think people hardly realise what they mean when they say this. A conductor has many duties, and besides that power of throwing himself into the performance, and at the same time thoroughly controlling it, which is the great gift of a good chef d'orchestre, he needs a habit of enforcing strict discipline amongst his subordinates. We firmly believe that the excellence of the performances of Herr Richter's band, and to a less extent Mr. Hallé's, is very largely due to frequent rehearsals and stringent regulations, and we should be surprised if the somewhat lax renderings one hears at Mr. Ganz's concerts are not accountable for by an opposite state of things. Both Mr. Hallé's and Herr Richter's orchestras are richest in strings, but the renderings of works by them differ very considerably—Mr. Hallé gives us broad effects, whilst Herr Richter pays particular attention to every nuance. We only wish Mr. Ganz would add to the excellent variety of his programmes, which indeed are rather too long as a rule, a little more care in their rehearsal and production.

Two of Rubinstein's piano concertos have been given during the past month; No. 3 in G major (op. 45), at

the Symphony concert on May 1st, and No. 4 in D minor (op. 70) at the Richter concert on May 3rd. Both works have been performed before, but they are well worth attention. We much prefer the latter work. The first movement has great breadth and vigour, though it lacks workmanship, and the second, a short romance, is very successful in an unpretending way. The other concerto is more forced altogether, but the *andante* is striking, a weird, melancholy subject in E minor, having a broken rhythm, alternates with a smooth and tender melody in the major, with a very original result. Both concertos are extremely difficult in the solo parts.

Liszt's symphony illustrating Dante's "Divina Commedia" was produced at the Ganz concert, on April 22nd and repeated at the concert on May 20th "by request": it would be interesting to know at whose request. Anything more ugly than parts of the first movement of this work, particularly the end of it, it has never been our luck to hear. This movement is entitled "Inferno," and the other two are called "Purgatorio" and "Paradiso." In the last one, a female chorus is introduced singing a Gregorian tone. As a whole the symphony is wearisome to the last degree, and it is astonishing that Liszt, who has produced many beautiful if not very great works, could have written such unpoetical music. We would venture, in connection with this work, to protest against the so called analytical account of the symphony in the programme book. Instead of being a lucid exposition of the subjects and their development, it consisted chiefly of astounding propositions as to the meaning of different phrases or modes of instrumentation.

A very able and characteristic concerto for violin and orchestra, by the Russian composer Tschalkowsky, was brought forward at the second Richter concert on 8th May by Adolf Brodsky, a violinist new to the English public. Though not a work of the highest class, it is thoroughly enjoyable and intelligible from beginning to end. In the slow movement entitled "Canzonetta," and the finale, the subjects have a distinctly Slavonic tinge, and throughout there is an effect of novelty in the treatment which is very refreshing. The solo part is enormously difficult, and was very well played by M. Brodsky.

It is interesting to notice that Schubert's Symphony in C was performed three times last month within the space of a fortnight, namely, at the Crystal Palace, the Ganz Concerts, and the Symphony Concerts. It is only comparatively few years ago that it was discovered, and only very recently that it has been at all frequently performed; but it is rapidly taking its place as a most popular work. It is one of the few symphonies that need not shrink from comparison with Beethoven's. Mr. George Grove feels so certain, from the evidence he has discovered, of the existence of another symphony composed in 1825, that he has altered the No. of this symphony from 9 to 10. It is very much to be wished that the missing No. 9 may be found.

Mr. Hermann Franke did well to devote one of his excellent chamber concerts to English music, and, in spite of some remarks to the contrary, it is a subject for congratulation that the chief works were by two of the younger composers. Neither Mr. Herbert Parry nor Mr. C. V. Stanford receive so much encouragement that they are likely to be spoiled by this timely recognition. Musicians, too, ought to be grateful to Mr. Franke for giving them a chance at a recent concert

of hearing Schubert's magnificent string quartette in G, a work so seldom performed as to be practically unknown, and yet one of its composer's very finest inspirations.

Drama.

After the preliminary trial in the provinces Messrs. Comyns Carr and Hardy's drama of "Far from the Madding Crowd" has made its appearance at the Globe, and thus given the London public an opportunity of comparing it with "The Squire." The version now produced adheres very closely to the novel upon which it is founded, the more melodramatic portions being seized upon for adaptation. On the whole it makes a fairly good drama, but Mr. Pinero's play shows more clever workmanship as regards concentration of plot, and also in the matter of entrances and exits, together with the grouping of the crowds and the stage management generally. Mr. Hardy naturally clings to his clever characterization, and the consequence is that all through the first act there is a long conversation between his Dorsetshire labourers, amusing enough it is true, but tending very little towards elucidation of the action. There is a want of explanation as to Gabriel Oak and his rejected addresses, which makes it difficult of comprehension to those who have never read the novel. Mr. Pinero on the other hand strikes his key note at once, and by the introduction of the rivals for the Squire's favour plunges into the middle of the plot. By this means his play has a coherent beginning which can be grasped in a few moments, which beginning, as at present arranged, Messrs. Comyns Carr and Hardy's version lacks. As to the acting, after Mr. Pinero's avowal Mrs. Kendal dared not produce Mr. Hardy's wayward heroine on the stage, whilst Mrs. Bernard Beere has failed to create a breathing likeness of Bethsheba Everdene. Probably both ladies are wise in their reading, for so subtle a character, drawn as it is with so many minute touches, would require such elaboration to reproduce it, that it would lose its breadth by reason of too much care being bestowed upon it. As it is, Mrs. Bernard Beere wears very pretty gowns, which have the style of the beginning of the century slightly flavoured with æstheticism, and she moves gracefully and speaks clearly. In the scenes requiring passion or emotion her resources somewhat fail her, but in the scene in which she brings her discarded lover back to her side, her comedy is remarkably good. Mr. Kelly is thoroughly at home as Gabriel Oak, whilst Mr. H. E. Russell as Jan Coggan gives a most finished and realistic rendering of a Dorsetshire farm labourer. The play is well mounted, and thoroughly deserves a visit, even if for no other reason, than to compare the two pieces, and see how, starting on the same idea, it is possible for two people to so widely differ in working it out, and yet retain such striking points of similarity. It is a wonderful thing to think that Mr. Pinero never saw Messrs. Comyns Carr and Hardy's piece, and yet both plays have a gipsy introduced who does not figure in the novel, and a chorus of labourers in the third act of which the idea is pretty much the same in both pieces. There is only one thing left to believe; that Mr. Hardy is not original in his novel, but that he and Mr. Pinero have both gone to the same source for their inspiration, and borrowed very freely.

Divorce not being a burning question in England just now, the translation of "Odette" produced at the Haymarket Theatre loses much of its significance. The dialogue is not remarkably brilliant, nor is it dull; it serves to carry on the action, and the interest is sustained by some very clever episodic characters, a London jeweller by Mr. Pinero and a waiter by Mr. Brookfield being the most noteworthy: Mrs. Bancroft is contented with a very small part. The construction is somewhat loose, and the termination anything but satisfactory; the interest is centred in the acting of Madame Modjeska. Never has this clever lady had a part that suited her so well, and she both looks and acts it to perfection. As a Frenchwoman married to an Englishman her accent aids rather than impedes her, whilst her electrical style enables her at once to gain a hold upon the audience and rivet the attention on her the whole time she is on the stage. Her grace of movement and her musical voice at once fascinate, whilst her passion and grief have the true ring of earnestness and power in them. Her reading is full of artistic touches betokening careful study; the wavering expressions chase one another over her face as quickly as summer clouds flit across a cornfield. Her enunciation of the exclamation "Lâche!" at the termination of the first act shows her command over her resources. There is no rant, but no lack of power, as the word comes hissing out, a concentrated expression of mingled rage and despair. The adapter has done wisely to leave the French expression without trying to find its equivalent in English. Mr. Bancroft is greatly to be commended for the careful way in which he plays up to Madame Modjeska. The scenes in which the action of the play takes place are carefully painted, whilst the details are as studiously considered as they have ever been at this theatre.

"London Assurance" has now taken its place in the evening programme at the Vaudeville. Unlike "The School for Scandal" it depends on its acting more than on its accessories for success. No such elaborate sets charm the eye, but in compensation there is a very pleasant reading of Lady Gay Spanker by Miss Ada Cavendish, and all the other parts well filled by a representative company who have by this time had such practice as enables them to work harmoniously.

Miss Litton might have a much better part than Vera Herbert in "Moths" at the Olympic; and Mr. Hamilton could certainly have found a more wholesome theme to dramatise than this particularly unwholesome novel of Ouida's.

Last month the Prince of Wales was present at the performance of the Wagner opera. The Princess went to see "Patience". The Duke and Duchess of Edinburgh and suite went to the performance of "The Parvenu". The Prince, on another evening, saw "Far from the Madding Crowd", and, with the Princess, went to a performance of "The Mascotte". On the evening of the 12th the Duke and Duchess of Edinburgh went to the second symphony concert at St. James's Hall: the Prince and Princess of Wales and the Grand Duke of Hesse, accompanied by the Crown Prince of Denmark, witnessed the performance of "Moths" at the Olympic theatre. During the month the Duchess of Edinburgh visited Messrs. Dowdeswells, to inspect de Neuville's battle pictures. The Prince and Princess Christian went to see "Odette".

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JACKSON and GRAHAM are in liquidation. The business has been established for upwards of forty years. The liabilities are estimated at £215,000: the assets show a surplus subject to realization.

The greater part of the oak furniture with carved panels after Teniers, designed and manufactured by M. Hunghe Van Inthoudt of Malines, and shown by him at the recent Furniture exhibition, has been purchased by Mr. S. LITCHFIELD, of Hanway-street.

Referring to the notice, in our April number, of Low's drawing board as dispensing with the use of an adhesive substance, Mr. W. H. Cubley, of Balderton Gate, Newark-on-Trent, writes to state that he has had a board in use for years, on which paper is mounted by using water only. From the diagrams sent us by Mr. Cubley, however, we see that there is no point of construction common to the two boards.

Mr. W. HIERONIMUS writes to say that "he has nothing more to do with the representation of Mr. Henry Bogaerts", whose invention for copying paintings, described by us last month, was introduced by Mr. Hieronimus in London last year.

CHUBB & SON, considering that ladies require to mask the fortress that contains their jewels, have recently designed boudoir safes in the Japanese style, with panels of papier-mâché and ornaments of bronze, the butterfly and heron being utilised as covers for the key-holes, and the tripod stand being fitted with small shelves for the display of china.

THE FURNITURE EXHIBITION.

The Agricultural Hall has again been converted into a gigantic warehouse. Every branch of domestic art was there represented by the name of some eminent manufacturer. The result was an exhibition large enough to give a fair idea of the state of the minor arts in this country. There are, we think, evident signs that the nation at large is getting a little weary in its effort to be tasteful, and is returning to its earlier love. The lesson too that every furnisher has learned by sad experience, that you cannot have good things without paying for them, was abundantly illustrated. "High art" furniture is often, we are glad to see, cheap without being exactly nasty, but it will hardly be cheap, and at the same time perdurable. There was however no lack of goods at once well made, and of good design.

A good deal has been said and written about the difficulty of making the piano anything but an eyesore in a tastefully furnished house. Messrs. Shiedmayer & Soehne of Stuttgart exhibited a grand piano in plain

oak relieved with carving, and, here and there, with polished panels, which was at once handsome enough for a philistine's and tasteful enough for an æsthete's eye.

Of cabinet making on a magnificent scale we cannot take a better example than an oak sideboard shown by Messrs. Lucraft. The wood which has been chosen for this work was a feast for the eye, and the workmanship in every part appeared to be of the best. Some very beautiful work also was that exhibited by Messrs. Smee. The best of this perhaps was a chair in imitation of a harp-pattern Chippendale. This was of various woods inlaid on dark mahogany, and covered in a rich Genoese tapestry. In a small dining room fitted by this firm, we noticed the good effect of a cretonne, of quiet tone and pattern, substituted for the ordinary wallpaper. This, we were told, was an experiment. Neither we nor our informants can say how far it may be expected to be successful. The cretonne was fixed behind the wooden chair-rail at the top of the dado, which in this instance was of Japanese bronze paper.

Messrs. Woodward, manufacturers of portable parquet, exhibited in force; and also the "Rustless Iron Company" who have so wrought to their own conceit the soul of that obstinate metal that it now appears useful for a variety of decorative and other purposes not heretofore hinted or dreamed of.

A splendid display of oriental goods was that made by S. M. Franck.

Art Abroad.

LAKE OF GENEVA.—Mr. CLIFF, Rue de l'Evêché 1, gives LESSONS in PAINTING from nature, both at Geneva and Lausanne.

THE PARIS SALON.

(From our Paris Correspondent.)

One's first impression of the Salon this year is that it is uninteresting, and subsequent visits only corroborate that view. There is an immense amount of good work, more probably than would be found in any other picture assemblage of equal size; there is plenty of cleverness, of daring, and of realism; but there is a great lack of refinement, an overwhelming amount of vulgarity, and the realism is of that order that we call "brutal." Of historical pictures there are few of any value; the portraits are not so good as usual, but the landscapes are what they always are, charming transcripts of nature. Little originality figures on the walls; but on the other hand we see plenty of followers of those who a few years ago were original.

There are in all 6667 works; of which 2722 are pictures; 1328 drawings, &c.; 886 sculpture; 50 engraved stones and medals; 154 architectural drawings; 470 engravings; and the rest designs for public monuments. Of the 1328 in the class of drawings, there are 179 water colours; 360 faience, enamels, and porcelain; and 788 miniatures and black and white; which shows the injustice displayed towards water colour painters. Not that this is anything new: how often for example, have water colour or miniature painters received medals or even an honourable mention? And why should a large amount of space be taken up by specimens of porcelain or faience painting? This is a special grievance this year, as there is a new Salon of decorative

art opened in the same building at the same period. There has been a protest made by a certain set of narrow minded artists against the admission of so many foreigners, and it is due to that influence perhaps that members of the foreign press, who last year had free admission, have been denied it this year.

Many of the best painters are absent,—Delaunay, Meissonier, De Neuville, Detaille, and others. In the large room on entering, a striking work is M. Wencker's S. John Chrysostom preaching against the Empress Eudoxia. The saint stands up in the pulpit, his head turned away, his arm outstretched, pointing his finger at the Empress. It is a fine figure full of action. Excellent also are the expressions of the different persons comprising the crowd below. The lady sitting up in the gallery is less satisfactory: but as the work of a young man, a *prix de Rome* in 1870, it speaks much in favour of the official training of the Beaux Arts Schools. M. M. Leloir's, "*La dernière gerbe*", is elegant and pleasing, but rather fitter for a fan than a large canvas. It is a boat decorated with flowers, in which are musicians playing sweet music to the seigneur and his lady love sitting up in the stern upon corn sheaves: withal a pretty pastoral. M. Max Liebermann's "*Cour de la maison des Orphelines, à Amsterdam*", is full of sunlight, but spotty; it is hard to believe that in an enlightened country in the year 1882 orphans should be clad in garments so barbarous as these poor children wear—half red and half yellow. M. H. Thompson's "*Chemin creux*", is pleasant in tone and excellently painted. M. Ribot's portraits are in his usual firm, vigorous style. One of the cleverest works here, and certainly the most hideous in its intense realism, is M. Rochegrosse's "*Vitellius trainé dans les rues de Rome par la Populace*." The Emperor is hurled along a narrow street amidst the howlings and gibes of the people, who strike and throw various things at him all along the route. On the right is a butcher's shop at which hangs a large piece of bleeding liver; adding, by suggestiveness, to the horror of the central group. The colour is rich, and the action excellent. This is one of the pictures that surely ought to get a medal; at the same time one cannot but hope that the painter may in future, after having proved his power to paint the horrible, give us more genial subjects. "*Les deux amis*", by M. Rousseau, ought not to be passed without notice by the lovers of animals. A big sleepy cat sits up in an armchair, while a canary on the arm plumes itself.

M. Puvis de Chavannes continues to paint his boneless, bloodless men and women with enormous hands and feet, at work or meditating in colourless landscapes. Chalk seems to be M. de Chavannes' favourite medium for all things living or manufactured: and whether he paints flesh, sky, or sand, the result is the same. M. Vannutelli's "*Les Ammentate à S. Pierre de Rome*" is an excellent study of white in the interior of a church, with a ray of light from a lamp thrown across it. On the other side of the room is another effect of white—outdoor—a procession of *premières communiantes*. Here the cold blue light upon the dresses is truthfully rendered; but the picture as a whole is hard. M. Mauet has reached the summit of vulgarity in his "*Bar aux Folies-Bergères*"; a girl in a blue gown covered with common white lace, and dyed yellow hair, serving bocks of beer. Who can the people be who hang such things up in their rooms? It might perhaps make a

sign board to the lowest class of wine shop. Refreshing is it to look at Minet's bit of pastoral life to the right of the last; some people returning home from work in a boat. One of the few pictures which live in one's memory is M. A. Maignan's "*La Répudiée*", a queen mother clasping her infant in her arms, crossing a barren heath with an aged woman, who carries their bundle of valuables. The action of the mother, her tender expression, the wistful gaze of the child, and the devotion of the old serving woman, are exquisitely rendered; while the whole tone of the picture is grey and sad without being the least monotonous or colourless. M. Moreau de Tours has a vigorously painted subject for a Mairie—"La Famille": and he has had the wisdom to exemplify family life by a scene from the history of old Gaul rather than from that of modern France. M. Le Roux's "*Pêcheurs*", some Roman girls and youths fishing on the banks of the Tiber, would be charming if shorn of the affectation of some of the former. M. Laugée may be congratulated upon deserting horrible subjects such as last year's "*Torture*" and taking to peasant life, which he shows by "*La Lessive*" that he can paint with equal fidelity.

One wonders much what certain people ever found to admire in M. Jacquet's work, but surely even his blindest patrons' eyes must be opened by his vulgar, ill-drawn and utterly contemptible "*La France Glorieuse*." M. Kaemmerer is not happy in his "*Sous la Tonnelle*": it is an exaggeration of all the artists' faults, without any of his good qualities. Pleasant is it to turn to M. Hagborg's "*La récolte de pommes de terre*", a well drawn, vigorously painted piece of peasant life; marred somewhat by the girl's face, which is rather that of a Parisian model than of a rough paysanne. So too M. Hébert's "*Warum?*" is a picture that delights one's eyes amidst all this mass of vulgarity and sham realism. A girl, with a background of leaves, plays a green painted harp of classic shape; her delicate and elegant hands are in the front of the picture, her head being seen through the wires. Not for many years have we seen so charming a picture by M. Hébert; there is sentiment without sentimentality, and refinement without weakness; the colour is harmonious, and the technique broad and powerful. Little need be said of M. Henner's work; it is masterly in the extreme, and unlike many younger men, success does not spoil him. His "*Portrait of Mme. N.*", is excellent; the modelling perfect; the only fault in it is the background which is somewhat crude. Why M. Henner, wishing to paint a nude figure of a boy, called this one "*Bara*", is not stated. History does not relate that the poor little drummer was stripped; but the name adds sentiment to a splendid study of a dead child, refined and true in its treatment. Would that there were more followers of M. Henner amongst the younger men; but the taste of the day seems to lean towards Manet as a master! M. Uhde's "*Les Couturières*", is a bright picture of some girls in white caps engaged upon white calico work. It is very original and painted with great truth, but the head of the one against the sun-lit landscape seen through the window strikes one as being too light. M. Van Beers has reason to resent the position of his "*Lily*"; it being placed above two other largish works. It is a little picture of about 4 by 6 in., the head being about half a square inch. This is the picture the author painted over with black paint on the varnishing day: (it is glazed), it was taken down, cleaned and replaced.

M. Van Beers "Embarqués" is clever, but the girl's head is rather inane, and her costume too dressy. The man is well modelled. Spite of the cleverness and the popularity of the artist's present manner, true lovers of art cannot help regretting his more serious style of former years; there are too many followers of the "Journal des Modes" style, without M. Van Beers adding to the number. Mr. Whistler does not shine here with his lay figure clad in cotton wool, styled "M. Harry-Men", although it seems by the bare arms to be a woman's portrait. It is not even funny enough to cause amusement like M. Manet's work. M. Agache's "Les Parques", three old hags winding off a ball of red worsted from a spindle, is very good in colour, and displays much study of character. One of the best things in the collection is M. Lepage's "Père Jacques", an old man with a bundle of faggots on his back, crossing a wood through a melee of wild flowers and brushwood; the little girl picking flowers might be stronger, and the background might be more detached from the old man's figure to advantage; but it is an excellent study of nature, and if M. Lepage would but give up a few of his eccentricities (such as putting a bright yellow flower between the man's legs) he might rank as one of the foremost of French painters. His small portrait of an old lady is excellent. M. Bouguereau is smooth, oily, and sentimental as ever; but all the same his work is excellent as regards drawing and modelling. M. Falguieres' study of a Spanish woman-assassin is fine. M. Friant's "Enfant prodigue" is too monotonous in colour, but it is full of sentiment of the right kind. M. Dantan's "Portraits" is not equal to his "Sculptor's studio" and "Model" of former years; it is so essentially common. M. Didier's decorative frieze is worth studying as solid and serious in treatment. M. Clays is not happy in his "London." M. Deschamp's "Resignation" is worthy of study; as is M. Chelmonski's "Devant le Cabaret", a very original subject cleverly treated, though rather black in colour—the fault of all the Russian school. Why should an old woman selling fish be called "Fin de Nana?" That historic personage's end was in no wise so honest, and the title is simply chosen to draw attention to a very bad picture. M. Capdevielle is the author. M. Carolus-Duran is better in his portrait than in his echo of Titian, "La Mise au Tombeau", which in its insipidity is more related to the Guido or Carracci schools than to the great Venetian. The "Portrait of Lady D." is daring in the harmony of a yellow brown dress against a red background; but the flesh painting is not equal to former work of the painter's. M. B. Constant's "Lendemain d'une victoire à l'Alhambra" is a very fine work, most rich and glowing in colour, and giving an excellent idea of the magnificence of Moorish Spain in the 14th century.

Space will not permit of more than mere mention of some of the landscape painters, MM. Myers-Boggs, Charnay, Coquand, Van Damme-Silva, Van Marcke, Ulmann, Verstraete, Werenskiold, and Zuber. Nor is there much to notice in the water colour rooms. The drawings are dotted about amongst fusains and other black and white works, so that it is unfair to judge them at all. M. Croisy's "Nid" is a charming piece of sculpture: two little children asleep cuddled up in an arm-chair. The action of the hands and feet of the older child are excellent. The médaille d'honneur has been awarded to M. Puvis de Chavannes; next year it will

probably be given to M. Manet, or some of his followers: and be it remembered that neither M. Henner nor M. Bastien-Lepage have had it!

Paris; 22 May, 1882.

PENGUIN.

UNITED STATES.—(*From our New York Correspondent.*)—It has been the custom of the young society of American artists to show at each of their yearly exhibitions at least one work of high value and acknowledged position. The choice last winter fell upon Bastien Lepage's "Joan of Arc"; since then the work has found a place in our metropolitan museum. This season an important and it is said a very beautiful example of Velasquez had been arranged for exhibition, but for some unexplained reason this plan fell through and instead is hung Mr. Whistler's portrait of his mother. He calls it "an arrangement in gray and black", drawing down upon his head thereby a great deal of scornful criticism; but arrangement or not, it is certainly a very remarkable painting, the best of any of his works till now shown in America. For a long time another "arrangement" of his—in black and white this time—has been displayed in a public gallery: the picture is better known as "The White Girl"; it has attracted a great deal of attention and much favourable, but more unfavourable, comment. That it has many obvious merits is conceded, but it is extremely unpleasant to look upon, and its proper place is in a public gallery. The gray and black "arrangement" is quite different; seldom one sees a simple portrait of an old woman executed with so much marked delicacy and tenderness. It is painted in a low key; the gray is all but oppressive: this simplicity of colouring as well as the simplicity of pose and composition marks the great strength of his faculty. Next to Mr. Whistler the place of honor is given to two paintings by Mr. George Fuller of Boston; both paintings are superb; one, the Priscilla Fauntleroy of Hawthorne's Blithedale romance, is as good a work as any that Mr. Fuller has ever done. No one so successfully interprets the poetical feeling that runs through Hawthorne's stories. This Priscilla is a remarkable and beautiful creation; out of the golden haze which diffuses the picture the lovely form of the girl assumes, indefinitely at first, its round and exquisite shape; the tenderness and beauty of the painting grows upon one as the eye gradually takes in the details of the work. This is not a trick or painter's device for mystifying the beholder, but a true rendering of the spirit of the character which Hawthorne draws in the fancy of his readers. The other canvas, "Lorette—Evening", has something of the same treatment, and is the figure of a young girl darkly seen in deepening twilight. After the delicate and rich colour of Mr. Fuller's pictures, their attractiveness will be found in the way in which the figures model themselves out to the beholder; he is open possibly to the charge of sameness in treatment, but fortunately it is of a kind which can be tolerated for a long time to come. There is no room to speak of the works of other men whose pictures demand admiration in this collection; each painting deserves the highest praise. The society is made up for the most part of young men, but men who have gained a reputation for good work at least at home; nevertheless it is among the first to recognise merit and ability wherever it finds it, and each annual display brings to the front some-

young painter who is struggling for a position in art; when it is found that he deserves it he has the help of this excellent association.

Millet's famous picture "The Sower" has come to New York, having been purchased by a dealer. To what gallery it will finally go remains to be seen; so important a work should find its place in a public collection, but unfortunately private buyers far out-bid the public authorities.

New York: May 7th, 1882.

TYRREL.

SAN FRANCISCO.—(*From our Correspondent.*)

With all the disadvantage of her youth, as the capital of a comparatively new country, San Francisco is yet greatly in advance of what some may imagine. Although painting and sculpture are here the outgrowth of scarcely more than a decade, very few disciples of the brush could hope to take art lovers here by storm. Messrs. Morris and Kennedy's art rooms give us in turn specimens of the works of admirable artists the year through. De Haas, Bierstadt, Rasmussen (Norwegian) Léserel, Peyrol Bonheur, Chelozzi, De Moya, Max Liebling, Birket Foster, Mde. Vonga, are names there represented lately. Of local artists William Keith will compare with any in landscape. How shall his Mount Skasta be spoken of? Those grander Californian subjects, with what a tender poetic interpretation he renders them to us!

Theodore Wores, a Californian by birth, lately of Munich, exhibited here recently a fine painting of "Juliet in the Friar's cell." He has since turned his trained brush to homelier subjects; one, a capital picture of a Mongolian's fish stall, was sold in a late exhibition. The owner's face, dusky and yellow, peered with effect above the hugh basket of herrings, rock-cod, and soles he is literally pouring (they slip as you look) on the stall. Scarlet cray-fish, piled near, give the needed brightness, while the wall behind, with Chinese writing and other belongings of the trade upon it, "toned in" admirably. Then occasionally, we see one of Kunath's ideal faces, and Robinson's ocean-shore views, so finely and faithfully rendered. A host of capital art students too emerge yearly from our art school. One main fault among students here is that the function of the pencil is underrated by them; colour and crayon captivate our novices too much. Professor W. B. Richmond's advice to your Devizes school of art should be quoted to them: "Keep your pencil constantly in your hand and you will become an artist; draw on every possible occasion."

Another matter, (judging from the Duke of Albany's speech at Manchester lately) in which we appear in advance of many of your great cities, is the possession of admirable orchestras. Is it possible that such cities as Birmingham, Leeds, Glasgow, and even Brighton, are destitute of them? By the way Professor Hérold's orchestral concerts were a feature here a while ago.

Has "Montezuma", who tells us in the New York "Art Amateur" (quoted by you) that ladies at an "æsthetic" gathering in England were "shamelessly painted", ever visited San Francisco, and has he forgotten New York? In broad daylight—it is presumable the æsthetic gathering was at night—faces painted or powdered to a ghastly whiteness are in numbers in our streets; respectable women, too young and fair to require any artificial aid, as well as women with grey hair, are subjects of this infatuation, but here it is not one's

friend's American wife but German and English girls who form the exceptions to what is almost a rule. A "German" or "English complexion" is a byword. If New York ladies are innocent of such things how about those wonderfully luxurious "enamelling rooms" in that gay city? Defence of such a practice anywhere would be monstrous, but it might not unreasonably be put to "Montezuma" whether they who live in glass houses should throw stones.

West Mountain, Cal.

ALDWYN SAXON.

LADIES' ART WORK IN ROME.

(*From a Correspondent.*)

In the Pascucci gallery—Via Nazionale, is now open an exhibition of ladies' work. Though painting has the pre-eminence, specimens of all the feminine arts, of needlework, illumination, and painting on china, are also on view. The principal contributors are English and German ladies, for the most part students of art in Rome or Florence.

Miss Aumonier, sister to the well known artist, exhibits a copy of a fresco in the Museo Tiberino, some charming decorative panels, flowers on gold grounds, and designs for wall papers. Miss Aumonier is particularly happy in flower painting, and shows great delicacy and feeling in her colouring. Miss Davidis, excels in flower painting; highly finished and wonderfully true to nature are the specimens of her work exhibited, especially "The Dead Sea Fruit" and "A branch of Mountain Ash", painted on dead gold ground, for decorative panels. Miss Helen Lamb, also great in flower painting, exhibits three satin panels, painted for the Marchioness of Tweedale. The grouping and arrangement of the flowers—magnolias, orchids, and the acanthus, is very artistic, and the colouring delicate and true to nature. This lady displays her versatility by further examples, amongst which are some designs in blue; one for a mantelpiece, subject "The Seasons", in which the figure of "Summer" is particularly to be admired; the other a large design for a fire screen, depicting domestic scenes. She exhibits also a clever sketch of "The Evening School for Models" (38, Via degli Artisti.)

A charming selection of water colour drawings, views in different parts of Italy, are exhibited by Miss Steuart. Two views in Sicily, "The Ginnasio Solunto" (ruins only lately excavated and supposed to date from the 3rd century B.C.) and a land view taken from the same spot, are especially worthy of notice. In the "Ponte Sodo, Veii", by the same lady, the peculiar colouring of the light, striking through the cavern and reflected in the pool of water below, is admirable. Another pleasing sketch in water colours is that of St. Honoré, Cannes, contributed by Mrs. Dixon. Mrs. Cameron exhibits a lifelike portrait, on ivory, of the late General Medici, painted for the Marchesa Medici.

Fräulein Freis sends amongst other drawings "A Head of a Peasant Woman", clever, both in expression and colouring; this has been purchased by the ex-Khedive of Egypt. She also exhibits a series of oil sketches taken in Egypt and Constantinople; which, rapidly painted on the spot, show in many points the eye and the hand of a true artist: "L'Ecole a Lonsor" and "Le long du Nil" are deserving of all praise. Fräulein Bertha Von Bayer exhibits two beautifully finished paintings of ladies in fancy dress of the 16th

century on gold panels: these also have been bought by Ismail Pacha. Miss Davies exhibits several small oil paintings; amongst them "A boat off the coast, Via Reggio" and "The spot where Shelley's body was found", are particularly noticeable.

In sculpture the only exhibitor is Mrs. Freeman, who sends some cleverly executed bassi relievi in terracotta, and some charming little figures, especially "A Boy in a Shell", and angels supporting a bracket.

In the art of painting on china M^{me}. Bourdic and Miss E. Farmer are the prominent exhibitors: Signora Laura Marchetti sends specimens of her work in "ceramica artistica."

Several ladies contribute illuminations, and illustrations for books and albums. An album in white Roman binding, prettily designed by Mrs. Morgan, was another of the purchases of the ex-Khedive. This very creditable exhibition is chiefly, if not entirely, due to the energy of Miss Mayor, whose brave spirit and love of art have been for some time past enlisted in establishing and conducting a well regulated school of art in Rome.

Rome; 29th April 1882.

Sir W. H. Gregory writes from Cairo to the "Times" expressing his satisfaction that the Egyptian government has appointed a commission to conserve the local art. Not, it would seem, before such a step was called for; wanton piecemeal destruction being prevalent. The letter says:—

The mosque of Sultan Hassan, one of the grandest structures of Oriental architecture, is gradually falling into decay. In almost every mosque the hand of the destroyer is visible, the ivory incrustations are chiselled out of the doors and pulpits, the rich designs in coloured marbles and mother-of-pearl are knocked off for visitors and curiosity dealers, and large squares of mosaic work have been removed from the floor to decorate the palace of some Pacha or amateur. The guardians of these buildings have not the slightest regard for them, and I am convinced that if I set my heart on any particular inlaid work in the greater part of the less used mosques, I could have it conveyed to my hotel at nightfall for a small consideration. But this is not all; as if to add insult to injury, in a vast number of cases the colouring of time on the stone and wood work has offended the eye of the authorities, and the most ruthless and vile wash of cobalt, vermillion, and yellow ochre has been applied with unsparing profusion, and covers the delicate traceries and all the variety of arabesques and carvings which until recently rejoiced the eye.

As for the cupolas and minarets, with them it is not mere restoration, but all which show signs of decay are menaced. Some are levelled bodily, others have a stage or two removed and a zinc extinguisher put in their place. Some seem every year to sink into themselves like the divisions of a telescope, and the distinctive feature of Cairo—its forest of minarets—is gradually passing away. An Arab museum, or rather a repository of Arab art, has been established in the dismantled mosque of Hakim, and thither are daily transported from the different mosques carvings in wood and stone, metal-work, tiles, and those beautiful lamps the origin of which is so much disputed whether it be from Damascus or from Venice.

Sir William quotes and endorses an opinion that there are still to be found in Mohomedan lands many workmen who remain imbued with the traditions of their craft. Under the direction of true architects, of artists thoroughly conversant with Arabic art, themselves under the control of a committee, these artisans, he thinks, would be quite able to reproduce the workmanship and

to continue the works of former times for which they alone have an instinctive and inimitable aptitude.

We read that the concessionaries of the official catalogues of the Paris Salon threatened with law proceedings two of the Paris newspapers for giving a list of the most remarkable pictures, arranged according to the rooms in which they were hung, with a short commentary. It does not appear however that the validity of this claim on the part of the concessionaries was brought to the test by actual proceedings being taken.

Franck the engraver has been nominated corresponding member of the Paris Academy of Fine Arts.

Some displays of pettishness have occurred in connection with the Salon. A Spanish artist, J. A. Gonzales, whose picture had been skied, was detected in the act of cutting the canvas from the frame. On the varnishing day, M. van Beers, whose picture Lily was hung almost out of sight, came with a pot of black varnish, and bedaubed the glass covering the picture.

The Roman papers express much pleasure at the large number of works by Italian artists which have been accepted at the Royal Academy.

Among the exhibitors at the Salon to whom third-class medals have been awarded is an Englishman, Mr. Stott, whose two river scenes have been much admired.

To the Paris analogue of our Grosvenor Gallery, the "International Exhibition of Paintings" in the Rue de Seize Gallery, Millais contributes portraits of Mrs. Jopling and Madame Perugini, and his "Youth of Sir Walter Raleigh." As Millais won a great name here in 1878, there is a dense crowd round each of his paintings. Alma Tadema sends seven works already well known to the English public. There are only a few more than one hundred paintings, the work of only fifteen masters, belonging to ten different nationalities. Germany appears to advantage in one picture by Menzel, and six by Knaus. Joseph Israëls represents Holland. Stevens is the representative of Belgium, Madrazo of Spain, De Nittis of Italy, Charlemont of Austria, and Bogoluboff and Pokitonoff of Russia.

Art Literature.

Hopes and Fears for Art: five lectures delivered in Birmingham, London, and Nottingham, by WILLIAM MORRIS. (Second edition. London: Ellis & White, 1882.)

Mr. Morris is endowed with an enviable faculty of giving the force of home truths to speculations occasionally utopian. It is to this faculty that the volume before us owes its strength and charm. Rhetorical utterances inevitably suffer by being presented in printed form. Reading quietly in our chamber the flowered periods of the lecturer, the scales will fall from our eyes. We see too well the business of his art. But we can make allowance for this, and still enjoy (for Mr. Morris is a master in letters as he is in the crafts) his downright, simple English.

The reader of these five lectures may close them with a feeling that there is much to be feared, and not a great deal to be hoped, for the future of art. Mr. Morris's fears are indeed portentous in scale. In his lecture upon the "lesser arts" he says:—

The present state of the arts and their dealings with modern life and progress seem to me to point, in appear-

ance at least, to this immediate future: that the world, which has for a long time busied itself about other matters than the arts, and has carelessly let them sink lower and lower, till many not uncultivated men, ignorant of what they once were, and hopeless of what they yet might be, look upon them with mere contempt; that the world, I say, thus busied and hurried, will one day wipe the slate and be clean rid in her impatience of the whole matte with all its tangle and trouble.

And then—what then? Even now amid the squalor of London it is hard to imagine what it will be. Architecture, sculpture, painting, with the crowd of lesser arts that belong to them, these, together with music and poetry, will be dead and forgotten, will no longer excite or amuse people in the least: for, once more, we must not deceive ourselves, the death of one art means the death of all.

So far the fears: now we are permitted a hope—

I hold that if it does happen it will last only for a time, that it will be but a burning up of the gathered weeds, so that the field may bear more abundantly.

The end and aim of these "lesser arts" in the regard of ethics is thus defined: "To give people pleasure in the things they must perforce use, that is one great office of decoration; to give people pleasure in the things they must perforce make, that is the other use of it." Of how much of our splendid modern upholstery can it be said that it is pleasurable alike to use and to make? This is the question most constantly repeated in these pages. We pass from lecture to lecture: the burden of the song is the same,—art feeling extinct among the rich, and vulgarity triumphant. These have no pleasure beyond a vulgar pride in what they use. So, on the other hand, the workmen, all or nearly all of whom should be artists, are reduced to machines. For there is no pleasure in what they may make, and displeasure and dishonesty go hand in hand. For a remedy where shall we seek? The rich will not help us: "there is no help to be got out of these latter, or those who let themselves be led by them: the only real help for the decorative arts must come from those who work in them; nor must they be led, they must lead." And the workman who is to reform art must reform his life, he must learn the "art of morals, the art of living worthily and like a man":—

There is a great deal of sham work in the world, hurtful to the buyer, more hurtful to the seller if he only knew it, most hurtful to the maker; how good a foundation it would be towards getting good decorative art, that is ornamental workmanship, if we craftsmen were to resolve to turn out nothing but excellent workmanship in all things, instead of having, as we too often have now, a very low average standard of work, which we often fall below.

I do not blame either one class or another in this matter, I blame all; to set aside our own class of handicraftsmen, of whose shortcomings you and I know so much that we need talk no more about it, I know that the public in general are set on having things cheap, being so ignorant that they do not know when they get them nasty also, so ignorant that they neither know nor care whether they give a man his due. I know that the manufacturers (so called) are so set on carrying out competition to its utmost—competition of cheapness, not of excellence—that they meet the bargain-hunters half way, and cheerfully furnish them with nasty wares at the cheap rate they are asked for by means of what can be called by no prettier name than fraud. . . . I say all classes are to blame in this matter, but also I say that the remedy lies with the handicraftsmen, who are not ignorant of these things like the public, and have no call to be greedy and isolated like

the manufacturers or middlemen; the duty and honour of educating the public lies with them, and they have in them the seeds of order and organization which make that duty the easier.

The reader will perceive how easily a lecturer might continue in this wholesome strain without exhausting his subject or particularly tiring his hearers. But iteration, which is the strength of the orator, is weakness in a writer. Mr. Morris repeats himself often enough in these pages to make us hope for pardon if now and again we have experienced a disposition to yawn midway in some telling passage. "The Lesser Arts" is the first of the five discourses. Of the remainder, three, called respectively the "Art of the People," the "Beauty of Life," and "Architecture in Civilization," are in much the same strain. The lecture called "Making the best of it" differs from the rest. After all there are many who do not waste good life in hoping or in fearing overmuch; many heavy-headed reasonable people who only try to make the best of it under the circumstances. To readers of this class we recommend heartily this excellent lecture. It is full of practical hints upon every point of furnishing, beginning with the garden, and few will doubt the soundness of advice upon such matters from such a source. We are interested and pleased to find Mr. Morris expressing in this discourse an opinion upon the "Queen Anne" style in architecture which has always been our own. His opinion is specially interesting, because they are many who believe that Mr. Morris is the great high priest of the revivalists of this style. He says:—

All these houses, both the so-called Queen Anne ones and the distinctively Georgian, are difficult enough to decorate, especially for those who have any leaning towards romance, because they have still some style left in them which one cannot ignore; at the same time that it is impossible for anyone living out of the time in which they were built to sympathise with a style whose characteristics are mere whims, not founded on any principle. Still they are at the worst not aggressively ugly or bare, and it is possible to live in them without serious disturbance to our work or thoughts; so that by force of contrast they have become bright spots in the prevailing darkness of ugliness that has covered all modern life.

In the *Illustrated Art Notes*, by CHARLES M. KURTZ, to this year's exhibition of the National Academy of Design (New York; Cassell), not only are the pro memoria illustrations exceedingly clear, and better than anything we have previously seen of the same kind, but the letterpress is concisely descriptive, so as to be a help to the everyday visitor to the gallery. We have frequently said there was scope for improved publications of this sort: the present manual however leaves little chance for other editors to do more than equal it.

Blackwood for May has an article on the state of art in England. It is written in the rather cloudy style which still obtains in some of our periodicals as a survival from the old quarterlies; and it boils down to very little. The writer thinks the Royal Academy "reached a culminating point about a quarter of a century ago, and since that time has suffered steady and continuous decline." Apparently it is intended that "Royal Academy" in this sentence shall be a synonym for English painting; and the writer goes on to attribute the alleged decline to a loss of faith in the old masters. In architecture the article eulogizes Gilbert Scott and Street, because they "were archaeologists as well as

artists", and "what they originated as new was conceived in the spirit of what was old." But it is hardly necessary to follow the reflections of a man who, while greeting with gladness the French "impressionists", closes his remarks by saying that "conservatism alone can stay destruction."

The *Transactions* of the Social Science Association, Dublin Meeting, 1881, have been issued by Messrs. Longman; and herein may be found, either in full or in authorised abstracts, all the papers read on the occasion, and some report of the discussions. Those on art run to about 100 pages.

Correspondence.

THE PRINTSELLERS' ASSOCIATION, AND MR. B. BROOKS.

TO THE EDITOR OF *The Artist*.

Sir,—If the Mr. B. Brooks who, in your May number, depreciates the Printsellers' Association is the printseller of that name who, on 13 June 1881, ceased to be a member of that body, in pursuance of a resolution passed by a special meeting, it may be as well that this should be known in weighing his observations.

It is quite true that the Printsellers' Association has no control over number, quality, or price, of prints issued by its members, any more than over subject or shape, with this exception: that prior to publication a member must fill a declaration containing all the particulars referred to—especially with regard to numbers—by which declaration he is bound. The association was not established for the purpose of restricting or controlling trade, but to suppress discreditable practices, with regard to which it is possible that the experience of your correspondent might enable him to afford you more complete information than we can pretend to do. We refer more particularly to the manufacture of spurious proofs, either by printing, from old and worn out or repaired plates, impressions on india paper, omitting the lettering; or by removing the margin from an ordinary print and pasting it on india paper, so that, in either case, it would resemble in appearance an artist's proof of much greater value. It was established also to enable purchasers to ascertain how many impressions of any state have been printed, and upon those, and those only, to impress the stamp of the association.

Your correspondent says it is "very often" the custom, in order to increase the subscription list, to declare that the plate shall be destroyed. A careful examination of the records of the association has not enabled us to discover so many as forty instances in thirty-five years where any mention is made of an intention to destroy the plate. With regard to the four instances he cites, if Mr. Brooks was aware of the malpractice, why did he not denounce it to the association, in order that the rules might be enforced?—a course that would certainly have been adopted by us had our firm been members at the time.

Your correspondent's idea of a censorship of intended publications is the same as is contained in a pamphlet issued by us, entitled "A Few Words on Art—Advice and Warning", which was favourably noticed in your February number.

Your obedient servants.

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Miscellaneous.

The Fine Arts Copyright Bill has met with opposition in the House of Commons from Sir H. D. Wolff.

The collection of Indian art objects lent some months ago by the Queen, the Duke of Edinburgh, Lord Lytton, and the directors of the South Kensington Museum, to give interest to the opening of the Kunstgewerbe Museum in Berlin was last month removed to Stockholm, to be exhibited in connexion with the celebration of the King's silver wedding this month. While at Berlin it was the chief object of attraction at the museum, so that, after it was withdrawn the number of visitors fell off by about 75 per cent. Mr. Whitworth Wallis, of the Indian section of the South Kensington Museum, who arranged the collection at Berlin, superintends it at Stockholm. After remaining there for some time it will be taken to Copenhagen for exhibition, and then back to England. In return the Kings of Sweden and Denmark lend to England the collection of Scandinavian antiquities now on view.

The new steam ship "Austral," Orient line, has been decorated under direction of Mr. J. J. Stevenson and Mr. A. J. Adams: the carton pierre enrichments, and wood carving, being the work of Mr. W. Aumonier.

Munkaczky has founded two scholarships to enable young Hungarian artists to study in Paris.

An article in the "Genevois" deplores the bad success of last year's exhibition in London of the works of Swiss artists.

Makart, the Austrian painter, has given his name to a style of photographic portrait termed "Carte Makart" in South Germany; now we are to have the Tadema format, a name American photographers invite us to accept for a monster carte they have recently sent over.

In connection with the question of the purchase by the British Museum of a set of the "H. B." sketches which was offered them, Mr. Joseph Grego writes to the "Standard" to remind readers that the political drawings of this caricaturist, Mr. John Doyle, were issued from the well known gallery founded by Mr. McLean, the father of the present representative of a firm still connected with fine art publication:—

As in the days of Gillray and Rowlandson, when the windows of their publishers were so thronged on the appearance of a fresh subject that pedestrians were forced to give up the pavement while greedy spectators gazed their fill, the present Mr. McLean recalls that in his boyhood the premises in the Haymarket were literally besieged by a crowd, amongst which the prominent personages of the time figured, on the occasion when some fresh whimsical life-like conception of John Doyle's made "its first appearance in public" for the delectation of the "London society" of his generation.

The British Museum authorities have authority to purchase this collection provided they do not exceed the money voted them for such purposes by Parliament.

It is stated to be not unlikely that ivory will soon become so scarce that its use will be reserved for the affluent.

Dr. Dresser, lecturing in Liverpool recently, said there was very little true Satsuma ware to be found in this country. Only two small lots of real Satsuma had found their way into the English market.

The "Printing Times" states that a New York firm are about to issue Ruskin's "Modern Painters," "Stones of Venice," and the "Seven Lamps of Architecture," at four shillings a volume.

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AND

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Collated Press Opinion

ON

THE ROYAL ACADEMY EXHIBITION.

Very satisfactory: the average level of work is unusually high.—*Daily News*.

Below the average.—*Athenæum*.

Decidedly above the average.—*Pall Mall Gazette*.

A weak exhibition, probably the weakest that has been seen at the Royal Academy within living memory.—*Post*.

The exhibition impresses us in the main as a decidedly strong one.—*Builder*.

Striking works exceptionally rare, but good painting exceptionally plentiful.—*Observer*.

The Royal Academy of 1882 will be memorable as having contained Sir Frederick Leighton's magisterial picture of "Phryne," Mr. Poynter's "In the Tepidarium," Mr. Long's grand Scriptural piece "Why Tarry the Wheels of his Chariots?" Mr. Briton Riviere's "Una and the Lion," Mr. Yeames's "Prince Arthur and Hubert," Mr. Pettie's "The Duke of Monmouth's Interview with James II.," and Mr. Brett's "Grey of the Morning"—the last, one of the noblest seascapes that the gifted painter in question has ever produced. Apart from these, the greatest strength of the present exhibition lies in portraiture.—*Telegraph*.

Portraiture has made almost too successful strides. The portraits, it must be confessed, are good, and testify to a careful study of fact. But a great loss is involved to higher aspects of art in this devotion to a single form of realism.—*Guardian*.

As long as portrait painters thought only of "favourable" likenesses, and their main object was to make the faces of their sitters conform to the fashionable ideal of society, there was no hope for noble portraiture; but now that they have become alive to the fact that each man has a separate individuality that is more or less expressed in his features, and not only in his features but in his whole body, the art has become fascinating and fruitful.—*Academy*.

A thing that cries out for remedy is the presence, in conspicuous places, of intolerable work, not profiting by private favour, but by rule and by technical right. A large proportion of "the line" is absorbed—and this is most conspicuous of all in the large room—by the chalk and magenta canvases of Academicians who should retire, and of Associates who should never be Academicians.—*Standard*.

There are few humorists among our Academicians, though, unfortunately, in this Academy, as in previous ones, some of their works raise mirth unintended by the artist.—*Academy*.

The saddest thing is that its very worst pictures have been contributed by Academicians. If the Academy would respect their own dignity and that of the national art, whose guardians they are, they will, at whatever cost to personal feeling, put an end to this abuse of exhibiting worthless pictures simply because they have been painted by members of their own body—an abuse which was never before so flagrant as it now is. If the evil be not stopped speedily, the prestige of the Royal Academy will be seriously damaged.—*Post*.

The great third gallery is full of pictures which are the passing bells of dead reputations.—*Standard*.

Perhaps the British school exhibits its decided advance in nothing more than the way in which battle-scenes are painted.—*Academy*.

On no former occasion within our remembrance has there been so insignificant a collection of sea-pieces, a province of art in which the English school are admittedly pre-eminent.—*Post*.

Foreign pictures appear in numbers which imply some crowding out of the results of native industry, not to say native talent.—*Guardian*.

An extraordinary absence of all emotional painting is the characteristic of this year's show. Probably the influence of Sir Frederick Leighton is in some degree responsible for the exaltation of technique above all else; and closely connected, too, with this influence is the admission of so many foreign works.—*Times*.

E. ARMITAGE, R.A.

Mr. Armitage is more prolific than usual, and especially painstaking, but probably never has raised less enthusiasm than by his treatment of the good theme, *Meeting of St. Francis and St. Dominic* amongst the ruins of ancient Rome; while *One of Raffaele's Models* would certainly be repudiated by the beauty-loving Umbrian.—*Architect*.

Mr. Armitage is grossly unfair to "the famous Urbinate" in his dull and heavy "*Raffaele's Model*."—*Observer*.

It is seldom that an artist can attain such well-deserved distinction without either a sense of humour or female

beauty; but this would seem to be no less than the truth when we look upon this artist's "One of Raffaele's Models." His learned design and strong drawing are visible to greater advantage in his "Meeting of St. Francis and St. Dominic."—*Academy*.

Has not been very happy in the pathetic picture of the "Meeting of St. Francis and St. Dominic." Honourable care and leaping in dealing with a view of the Forum and several of the buildings of the antique city have not sufficed to give animation to the thin and somewhat flat figures of the two saints.—*Athenæum*.

The upright figures of the two saints, if they have no particular expressiveness, do not jar on our sense of propriety.—*Guardian*.

G. H. BOUGHTON, A.R.A.

Seems to have excelled himself this year.—*Academy*.

Has found subjects which just suit him among the green grey plains of Holland. In his *Burgomaster's Daughter*, in the skating costume of the seventeenth century, we seem to recognise last year's "Hester Prynne."—*Daily News*.

Is adding fresh laurels to the chaplet which his genius and industry have already won for him. The Burgomaster's Daughter is simply bewitching, and her dress, albeit quaint, stops a good way on this side of clumsiness, and is not only comfortable-looking but picturesque.—*Telegraph*. The costume is more thoroughly painted than the face.—*Builder*.

There is a flatness in the painting of the face which is very unsatisfactory.—*Observer*.

While we do full justice to the care and ingenuity of Mr. Boughton, to his discipline of his powers, and to the freshness of his scheme, we are sorry to see that the curious tinge of vitreous colour which pervades his work grows upon him. It may be some peculiarity in the painter's eye, but at all events his pictures look like nature seen through a piece of a bottle.—*Pall Mall Gazette*.

There was once some justification for calling Mr. Boughton sickly. It is now abundantly clear that he can combine tenderness and strength.—*Guardian*.

JOHN BRETT, A.R.A.

The Grey of the Morning. If any wonderful process could photograph a scene, with its colour, and with its charm and sentiment (which is impossible), Mr. Brett's work might be equalled. But things being as they are, we do not think it is equalled in the Academy.—*Daily News*.

Heartless in its beauty, like mid-day sunshine on the walls of an Eastern city. The eye seeks in vain for any place of repose, for any sign that the artist had a meaning or an object. The artist has felt no more than that here was a bit of rock, wave, and sand, that would do him credit, and so thinking he has sat down and painted it—creditably.—*Times*.

A good example of his observant literalism.—*Architect*.

Very brilliant and fine, and yet not free from a suspicion of the lamp.—*Athenæum*.

A Falling Barometer shows us the last breadth of sea that keeps the deep blue colour unspoiled by the storm, out of which rises a rock, and round it the sea is beginning to hiss. It is a fleeting moment perfectly caught.—*Observer*.

That Mr. Brett's method of treating landscape has its very definite boundaries, beyond which it cannot pass, we have always considered; so much of the poetry of nature as can be attained by the most accurate representation of natural fact he gives us; of the power of giving the feeling of nature apart from the painting of detail we do not find much in Mr. Brett's work; his praise is to be triumphantly complete within the limits he has marked out for his efforts, and that is much to say.—*Builder*.

So exaggerated in colour—so wildly prismatic—that they look less like pictures than chromos.—*Post*.

J. B. BURGESS, A.R.A.

Has added many incidents, pathetic and humorous, to the threadbare subject of *The Letter Writer*, girls grouped about a man who indites epistles for a living.—*Athenæum*.

A great success. Full of admirable character.—*Observer*.

The composition is excellent, and the colour, though not of the finest quality, is skilfully and effectively arranged.—*Globe*.

The best picture he has yet produced. Reflects fortunately enough the style of John Phillip.—*Athenæum*.

MRS. ELIZABETH BUTLER.

The fame of Mrs. Butler as an illustrator of martial enterprise drifts grievously to leeward in *Floreat Etona*. It lacks dramatic spirit and is alike weak in colour and composition.—*Post*.

A small picture in good style, compact and energetic.—*Architect*.

Falls below her mark.—*Daily News*.

Miss Elizabeth Thompson won her renown too rapidly; and Mrs. Butler is at present, and to a considerable extent, suffering from the exigent demands of injudicious admirers who expect her to produce an unbroken continuity of pictures, all equalling the *Roll Call* in technical excellence, in emotional sentiment, and in dramatic effect. The composition is agitated without being animated, and the colour is lurid without being brilliant. The chief shortcoming of the work is its inoutrably theatrical and "Christmas Double Number coloured plate" suggestiveness. The plain truth would seem to be that Mrs. Elizabeth Butler, a most dexterous, facile, and powerful draughtswoman, and a subtle mistress in the delineation of human emotion, fails as a battle-painter of the historic class.—*Telegraph*.

Has the entrain which never deserts her, but the pathos has to be read into the picture.—*Observer*.

VICAT COLE, R.A.

If Mr. Vicat Cole has attempted no novel effect, his *Abingdon* and *In Sylvan Solitude* are fine examples of his thorough study of nature, and charm like the real scenes. The painting against the light of the large willow in the latter picture is very thorough; and, if the present rage for splashing continue, it is doubtful whether there will be anybody in the next generation who will be capable of such a piece of honest and careful painting.—*Academy*.

Is a landscape, glorious in cool sweet colour and purity of atmosphere; but it might be a little more forcible in expression.—*Telegraph*.

In "Sylvan Solitude" Mr. Vicat Cole repeats himself, not quite his best self either.—*Observer*.

JOHN COLLIER.

Mr. Collier's *Clytemnestra*, her classic vestments apart, might be one of the Furies of the Guillotine, fresh from a massacre at the Abbaye. Her attitude is less avenger than that of an executioner. The whole performance strikes us as being full of exaggeration, even to the verge of violence; but that it presents many features of marked individuality it would be unjust to deny.—*Telegraph*.

One of the most extraordinary delineations of classical times that we have ever seen, and an unfortunate instance of what happens to an excessively prosaic painter when he forces himself into the regions of high tragic poetry. There is probably no painter in England who has less of the poet or the idealist in his nature. This *Clytemnestra* might have knocked down an ox, but never kill a hero. It is useless to speak of details where all the picture is viciously wrong, but still we may suggest to Mr. Collier's consideration that if *Clytemnestra* used the six-foot battle axe he has depicted her with, she must have stood and taken chops at Agamemnon from the other side of the room, a proceeding more comic than probable.—*Times*.

Not a fortunate picture, in the modern French style though undeniably effective and energetic, and resembling

the dramatic and sensational works of which too many appear in the Salon. The figure is passionate enough, but there is little grandeur in its air or in the mere fierceness of the face. Such a "Clytemnestra" is not worth painting with the skill Mr. Collier possesses.—*Athenæum*.

The broad arrangement of the colour and simple lines of the figure and draping of "Clytemnestra", of the curtain she thrusts aside, the copper-plated door lintel and pale marble steps, may imply that this work is intended to be "architectonic." We can only say the decorator would be unfortunate who should call in Mr. Collier to fill a panel.—*Architect*.

"Clytemnestra" is not a success. Somehow, the most imposing figure in Greek tragedy has become in his hands neither truly tragic nor truly Greek.—*Observer*.

A successful essay. There is here a true union of reserve and power, as there should be in the treatment of the Æschylean theme.—*Guardian*.

E. CROFTS, A.R.A.

A Pause in the Attack, some English soldiers venturing out of the farmhouse at Hougoumont, on the famous Sunday in June 1815, is one of the numerous battle pieces in the Academy, many of which reach considerable excellence.—*Observer*.

Comes nearest of any of the artist's works to those of his model, M. Detaille; but the crispness and firm touch of the Frenchman are ill replaced by the somewhat loose and blunt mode of these figures; bright colour and good general keeping are not absent. The design lacks effective incidents—that is, it needs inventive powers to be a complete success.—*Athenæum*.

The Farm of Mont St. Jean contains some admirable groups, but wants concentration; and the tree with the distant shell bursting in strong light behind it is unfortunate in suggesting that the missile has been caught in the branches.—*Observer*.

In both pictures there is, perhaps, something too artificial in the management of the lights.—*Guardian*.

Some of the figures seem too much as if suggested by Mrs. Butler's "Quatre-Bras".—*Builder*.

EYRE CROWE, A.R.A.

In *The Defence of London in 1643* the characters, attitudes, and expressions are varied, full of animation, and perfectly appropriate.—*Athenæum*.

There is a uniformity of expression in the people's faces that tells us nothing of what they are thinking. If this "Defence of London" were the greatest joke in the world, they could not take it more unemotionally.—*Times*.

H. W. B. DAVIS.

In *Ross-shire* is the largest work we ever remember to have seen from his hands, and we may say at once, the best. The picture is a triumph of realistic art, and has both more power and more beauty than Mr. Davis commonly shows us. Its painting is solidly good throughout, and not a single difficulty has been evaded or unsuccessfully attacked. Is it hyper-criticism that we should feel and say that the attained perfection does not move us? Is it, perhaps, that there is a meaning in these pictures of cattle and landscape that we do not perceive? For when they are done they appear to us, if truth must be told, supremely uninteresting, and it is a curious fact that the painters par excellence of cattle are never colourists even in a minor degree.—*Times*.

So far as we have seen, would win the médaille d'or for landscapes, were there one to be bestowed.—*Observer*.

FRANK DICKSEE, A.R.A.

A reputation acquired by *Harmony*, and imperilled last year by the choice of too august a theme, "Is it nothing to you, O ye that pass by?" will be confirmed this year by *A Love Story*. Tending towards Sir Frederick Leighton in the order of fancy he encourages, and in the colouring

he bestows, Mr. Dicksee is yet careful to paint much with a more boldly imitative handling, a greater force of definite realisation of the objects before him, than come often within the scheme of the President's art. In the way of pure painting, the exhibition holds little that is more successful than Mr. Dicksee's rendering of the stone seat and the dark olive-green foliage.—*Standard*.

Mr. Dicksee, who is a faithful admirer of the graceful genius of Sir Frederick Leighton, has been more than usually fortunate on this occasion in his imitation of his model. The representation of moonlight is so entirely spectacular that it is sure to attract the public.—*Athenæum*.

The real effect of moonlight is not, when figures are concerned, suitable for artistic purposes. Mr. Dicksee makes a clever compromise between art and nature; but the result is, we are inclined to think, somewhat forced and unsatisfactory.—*Guardian*.

This work is one in which the labour has been excessive, the actual technical power of manipulation far above the average, and where very evidently both thought and feeling have been called into play. And the result is—we had almost said failure; but failure is a harsh word, and one, moreover, that would only apply here in a comparative sense. The picture is in many ways and many places beautiful, and it almost touches us with its "love story"; almost, but not quite: it has not altogether got beyond the costume stage; it is still a matter of dress, and laurel leaves, and turning down the lamps, and on the lime-light. It is not nature, as all of us who know Italian moonlight know, and it is not quite art; its beauty is too much after the beauty of a well-cooked omelette—fit, non nascitur. It has exactly the same faults and the same merits as Mr. Dicksee's picture of last year; and we can but warn him that there is more in art than detailed, piecemeal, good work. There must be some heat of imagination, some fusing power which shall blend all the subject-matter into a complete and uniform whole.—*Times*.

"Love Story" will be, and will deserve to be, one of the most popular pictures of the year. The whole is not more lovely in sentiment than it is complete and accomplished in workmanship.—*Pall Mall Gazette*.

A wholly successful imaginative work.—*Observer*.

A stage love-scene, well composed and lighted.—*Builder*.

Nothing can be more pretty, popular, and, to our mind, more feebly sentimental. This is not the right way of art, we are convinced, though twenty thousand art critics hurl anathema at the opinion.—*Daily News*.

T. FAED, R.A.

Is not at his best in the Scottish interior called *There's a little lady! On with her cloak*. Happy as is the arrangement of the colour and illumination in this work, excellent as are its breadth and expression, the picture is hackneyed and common-place. *I cannot, mother, I cannot!* seems to be a new version, at once spirited and pathetic, of the story of one of Wilkie's best pictures. The mother's face is the best part of a somewhat slight picture: full of character and true expression, deftly painted from the life.—*Athenæum*.

"I cannot, mother, I cannot", seems the second scene of some middle class "Auld Robin Gray", and though pathetic enough, it is somewhat conventional.—*Observer*.

Mr. Faed's *Poet's Dream* will amuse the flippant and grieve the judicious.—*Daily News*.

SIR JOHN GILBERT, R.A.

Sir John Gilbert has his bravura mood upon him this year; yet one can but admire the life and action in his *Fight for the Standard*; and at any rate, these struggling men and horses are no dummies, but energetically alive at every turn of their lithe bodies.—*Architect*.

This large and confused composition is in the artist's least restrained style. Men and horses are here crowded

together in such bewildering confusion that it is impossible to determine to which of the figures many of the limbs are supposed to belong.—*Globe*.

Whether true or not to anything which has happened in definite time and space, has the life and motion of semi-barbarous combat.—*Guardian*.

F. GOODALL, R.A.

Memphis is a picture of surpassing beauty, admirably true in its representation of all material features, and not less so in the still more important respect of strict fidelity to the solemn sentiment of the scene. It is a sermon in colour, and could not have had a more appropriate text.—*Morning Post*.

Differs from his usual works in depending almost entirely upon landscape interest. It is careful, solidly painted, and refined in style; the work of a thoughtful and cultured artist, but it, nevertheless, somewhat misses its mark. The sentiment was probably intended for that suggested by Shelley's "Ozymandias", but the desolation is too comfortable, too well fed, if we may use that expression, to enforce any such meaning.—*Times*.

An advance in power and sustained work on anything which the painter has exhibited for several years.—*Pall Mall Gazette*.

It is difficult not to be pathetic with such a subject, but still more difficult not to overdo the pathos. Mr. Goodall's picture is remarkable for its reticence and dignity.—*Academy*.

A large and splendid disquisition on Egyptian archaeology. In this superb work great technical skill is united with a deeply fervent devotional feeling.—*Telegraph*.

Well deserves its place at the head of Gallery III.—*Architect*.

ANDREW GOW, A.R.A.

A Jacobite Proclamation shows us a group of gentlemen dressed as huntsmen, who have taken this means of meeting together without attracting suspicion, and who lean forward eagerly on horseback to hear the proclamation which one of their number is reading from a scroll. The painting of the heads is very powerful: each man has some quality of earnestness, enthusiasm, or eccentricity, which explains or justifies his presence in the group.—*Pall Mall Gazette*.

A repetition on a greatly increased scale of a drawing exhibited some years ago at the Water Colour Institute.—*Globe*.

Full of character, the weak, dissolute faces of the huzzaing squires, and the indications of treachery in a few of the quiet ones ingeniously suggesting the hopeless cause.—*Observer*.

Suffers in importance by the medium scale. It is, of course, excellently put together, but is hardly emphatic enough for significance; it wants interest, pronounced character in the figures, expressive action, something beyond the fact of the man who reads the broadside and the help of the catalogue title to tell one on what secret business those would-be huntsmen are met together.—*Architect*.

PETER GRAHAM, R.A.

The Inflowing Tide is a superb example of the power in sea-scapes of Mr. Peter Graham.—*Telegraph*.

A wonderful bit of naturalism this: naturalism filtered through a Scotch mind, and strained clear of all ulterior meanings—full of life and motion, all of a certain restricted kind, as if someone whose vision were preternaturally keen had been allowed to open his eyes on nature for some briefest moment, and then seen nothing for ever afterwards.—*Times*.

The mist blots out the distance, and so saves the artist vast trouble.—*Observer*.

Out of the processes of scrubbing down and touching up, there come vigorous and even powerful representations of nature.—*Guardian*.

Chiefly noteworthy as a painting of the effect of rocks covered with seaweed, half seen through shallow water; the effect in the foreground is wonderfully real, but we have seen it all exactly before. In *After Rain*, we have an effective variation on his other favourite theme, a landscape with rough Highland cattle in the foreground; it is one of the most effective of its class.—*Builder*.

"*After Rain*" exhibits his late tendency to make everything subservient to the somewhat oily reflections which he paints with such masterly ease.—*Observer*.

J. R. HERBERT, R.A.

Justice is not always slow: Treasure-seekers Despoiling a Tomb. A very hungry-looking lioness, stealthily coming round a corner, it is to be surmised, has been specially detailed by the eternals to devour the daughters of vanity, who will be sorry, when it is too late, that they even meddled with gewgaws, which, after all, may have only been "logies" or "stage" jewellery; and, the ladies being disposed of, a tremendous lion, following in the wake of his tawny consort, will proceed to let the gentlemen robbers know what there is for supper—his supper! It must have been an odd association of ideas that led Mr. Herbert to devise this half tragic, half humorous drama; and to portray as the ministers of Nemesis, for the punishment of these vulgar sacrilegious thieves, the congeners of the beasts which refused to hurt Daniel.—*Telegraph*.

It would take too long to describe all the humours of this comic piece, which, moreover, are obvious to the least instructed observer. The ways of Academicians are indeed wonderful.—*Daily News*.

The most unfortunate of his works.—*Athenæum*.

The Appointed Hour is not unworthy of Mr. Herbert's best days, and much more acceptable than the more pretentious Scriptural and historical subjects, in which, do what he will, the artist seems never sincere.—*Athenæum*.

J. C. HOOK, R.A.

Mr. Hook's contributions are three. *Castle Building*, children constructing a fortress of stones and shells, is a picture comprising a beautifully painted vista of a Scotch loch in grey daylight. In *The Devon Harvest Cart*, the water and its rocks and stones of many tints add to the rich yet sober tints a broad, reposeful effect something that is Titianesque in its charm. *Caller Herrin'* is a coast view, including a creek and its many-coloured stones and lichens, mosses, and weeds, with a vista of the sea painted as no one in England except Mr. Hook could have painted it. The impression of our being in a bracing and chilly air, which this picture conveys, attests its power and fidelity. In "Castle Building" the real subject is the many-coloured, many-toned surface of the water as it appears in bright but lowering daylight, while much vapour is in the air and many clouds gather. Some parts of this picture are roughly finished.—*Athenæum*.

"Caller Herrin'" is one of his old, bright, delightful pieces. "Castle Building" is neither his best exhibited work, nor, indeed, a good example, for the cold distance of the Highlands, and the warm colour of the children who build their castle, make a decided discord.—*Observer*.

All Mr. Hook's fine qualities appear entirely unimpaired, and also entirely unaltered, in this year's exhibition; but admirable as these qualities are, we cannot but be conscious of a great deal of repetition in his works.—*Builder*.

We cannot wish Mr. Hook to change. Year after year in spring we return to his pictures as many families go autumn after autumn to some favourite place at the seaside, which, to its other charms, has added that of familiarity.—*Guardian*.

A. W. HUNT.

Sonning about Mid-day. The delicacy and refinement of tone, tint, and touch are charming. The repose is dream-like, and this complete restfulness is intensified by the tender, pearly tints, the broad and subtle system of the chiaroscuro, and the wealth of sub-tones the artist has employed with exquisite taste and skill, and consummate knowledge of nature.—*Athenæum*.

Why such a work as this should be hidden away in the corner of the last room, is one of those proceedings in the treatment of landscape which the Academy should find it hard to explain, and still harder to justify.—*Builder*.

CECIL LAWSON.

Blackdown, Surrey, for boldness of handling and beauty of colour would endure comparison with any masterpiece of Crome. The scene, a wild expanse of heather-clad moor, is capably painted, and acquires additional coldness and bleakness of aspect from the brisk breezy action of the atmosphere.—*Post*.

A very clever, masculine, dashing picture; but so rugged in treatment and turbulent in its masses of light and shade that it might be almost described as a revolutionary Ruysdael or a Wouvermans in a state of chaos. In one of the few quiet nooks, indeed, of Mr. Cecil Lawson's tempestuous picture, an animal strangely resembling Wouverman's own old original white horse is visible. The animal looks absolutely terrified at the chromatic hubbub which is making such a dreadful pother over his head; and as though he were anxious to take refuge anywhere, anywhere, out of Mr. Cecil Lawson's storm.—*Telegraph*.

A fair example of his robust way of treating blue skies through which heavy white clouds are blown over the dark and windy downs.—*Daily News*.

SIR F. LEIGHTON, P.R.A.

His great picture of *Phryne* absolutely destroys all else near it. That *Phryne* was a warm nut-brown-skinned maid there is considerable reason to doubt; that the flesh is even good as flesh painting may be disputed with much reason, and there is no denying that the hair is scarcely distinguishable in texture from the draperies. But, when all this is said, we have not touched the fact that this is a noble picture—a picture of which we may be proud that it was painted by the President of an English Academy. It is perfectly soulless, but then to be soulless is its aim, and it is as pure as the sunlight that falls upon it. It is the one work in the Academy of this year which, in point of conception, may almost be called "great."—*Times*.

A severe case of jaundice.—*Punch*.

To prevent rash judgment as to the curious colour of the flesh, the visitor should know that it is meant to represent flesh gilded by the sun.—*Academy*.

Day Dreams has not the tendency to waxiness which has often of late appeared in Sir Frederick's studies from the life.—*Guardian*.

Wedded is by far the best of his contributions. The President has often enough treated us to love-scenes of the lighter kind; but he has never so completely succeeded in making all details of colour, line, and light combine to heighten the portrayal of deep feeling.—*St. James's Gazette*.

As a composition of lines, difficult, subtle, and original, it may be called one of the remarkable productions of this decade.—*Athenæum*.

Sometimes Sir Frederick's love-scenes are a little sickly. That is when his lovers have only the indecision to be spoony; but here they have the strength to be passionate.—*Standard*.

All his pictures this year are poems of line and colour whose charm, like that of music, it is impossible to convey in words.—*Academy*.

Very pleasant in their delicate perfection, but not as interesting as his work used to be fifteen years ago.—*Pall Mall Gazette*.

Leighton is a master of the sensuous, manfully striving to be a master of the intellectual.—*Standard*.

G. D. LESLIE, R.A.

Sends only small work. This artist never dares any high poetical flight, but he never paints prose. *Sally* and *Polly* are too ladylike for the heroines of the famous ballads which they illustrate. *Pique* is a perfect example of his delicate art—figure, landscape, and architecture being alike admirably selected and disposed.—*Academy*.

They are really ideal, these women of Mr. Leslie's, or, rather they are womanly "dodos", examples of an extinct species.—*Times*.

"Molly" and "Sally" are destined, we imagine, for the popular engraver.—*Standard*.

J. D. LINTON.

Has made a great success this year. *The Banquet* belongs to a series of six large pictures, one of which was exhibited last year, illustrating the history of a soldier of the sixteenth century. Mr. Linton has but very lately begun to paint in oils, and he brings to the new medium the exactitude of touch and loving care which have so long marked his admirable drawings in water colour.—*Pall Mall Gazette*.

Has increased his already high reputation as a designer and a colourist.—*Academy*.

Is an artist for artists; his power lying in style and execution, more than in theme.—*Standard*.

One of the most finely and conscientiously painted things that has been seen on the Academy walls.—*Builder*.

E. LONG, R.A.

Why tarry the wheels of his chariots? is decidedly the boldest and, on the whole, the most serious of his efforts in art. A subject of so dignified, not to say epic, a character needs to be treated with that strength of purpose, those searching efforts and solid studies, which have marked the labours of painters like Mr. Holman Hunt, Decamps, or the great masters of the sixteenth century. Mr. Long has not cared to exert himself to the required extent, but has contented himself with producing, in a comparatively easy-going fashion, an effective and agreeable picture, which will wring no one's heart in sympathy for the unfortunate mother.—*Athenæum*.

Has not only risen to the height of the theme in his dignified figure of the mother—a figure of motionless sorrow—but has enriched the work with imaginative touches.—*Standard*.

Not the terrible tragedy which the name implies. Simply an Assyrian harem, with several figures—one of his sweet Eastern girls weaving a wreath in the centre.—*Observer*.

An academical picture, for which twenty other titles would have fitted as well.—*Builder*.

On the whole, an advance upon former years, showing more of the artist, and less of the archaeologist.—*Times*.

Will certainly be popular.—*Athenæum*.

SEYMOUR LUCAS.

Mr. Lucas's best picture is his *Spy in the Camp*, which is hung too high in the last room; this is an Irish episode of the time of the battle of Vinohar Hill. For technical strength and vigorous promise there are not many better works in the Academy than this.—*Pall Mall Gazette*.

B. W. MACBETH.

Betrothed is a nice study of half-light on the white dress of a girl, who leans against the side of a window which opens to the sea. The various textures and local tints of the rest of her costume, as they are affected by reflected and transmitted light and the juxtaposition of a black cabinet and green curtain, have been carefully considered and successfully rendered. The face, nevertheless, is not

too well drawn nor solidly modelled, and its expression is imbecile.—*Athenæum*.

In "Betrothed" we have what may be considered practically a new departure in the artist's style. The graceful expression of sentimental feeling by means of extreme quietude in treatment and tenderness in colour seems principally aimed at; and the lady is certainly charming as a study of form and colour, but is slightly deficient in dramatic force and purport.—*Telegraph*.

The Ferry Inn does not attract at first, if only because of a certain extravagance of action in the figures, and an absence of the usual pictorial artifices. But it is genuine work, and bears examination. The figures of the men and girls are drawn with freedom and strength, and have something of classical dignity in their movements; and for real truth of natural effect, the sunlight and general atmosphere here is unsurpassed by anything in the exhibition.—*Times*.

Rough and slight.—*Athenæum*.

J. MACWHIRTER, A.R.A.

The Grave of Ossian is a scene of crag and purple heather and flying mist, which in parts infects us with some of the uncertainty felt about the works of the Celtic poet.—*Observer*.

A powerful and poetic work; the green of the foreground is a little harsh in tone, but the general effect is very fine and wild.—*Builder*.

There is a good deal of what is grandiose and a good deal more of what is inflated and exaggerated in "Ossian's Grave."—*Telegraph*.

H. STACY MARKS, R.A.

Lord Say before Jack Cade is a real historical picture. We cannot help feeling things must have happened like that, and recognise as truthful portraits these smocked hard-featured countrymen; the pale, thin, undaunted lawyer, and the Tappertit of the period, the vain busy little snob that Jack Cade may very probably have been.—*Daily News*.

If not actually bad is prodigiously dull. We see in it no flowing humour, no revelation of character; a certain dry realism in the grouping of these square figures—not much besides.—*Standard*.

Mind as well as hand may be discerned in this painting, therefore it is a "picture."—*Post*.

One cannot help asking oneself before a picture like this, What was its final cause? Is it really possible that of all subjects in heaven and earth, this is the subject that seemed most worthy, wise, interesting, and beautiful, to the artist? Did he really feel bound to paint Jack Cade, rather than Jack anybody else? Or was it rather that, it being a necessity that there should be a certain amount of furred cloak, jack boot, and buff jerkin in his work, he cast about in Shakespeare for some fitting figures to clothe therein, and like Mr. Vincent Crummies, with his "real gump and wash-tubs," fitted his composition to his scenery, rather than his scenery to his composition? This question touches closely the root of much that is useless even when it is not offensive in modern art, and especially in that portion of it which is called academic; out of the forty academicians, at least a dozen might be named who are sold body and soul to the tailor, dressmaker, and upholsterer, in a golden slavery from which deliverance is difficult.—*Times*.

One of the best things he has done.—*Builder*.

J. E. MILLAIS, R.A.

Although every one must regret that Mr. Millais now neglects those higher walks of art which, until within the last ten years, occupied him almost exclusively, his admirers will find consolation in the excellence of his portraits.—*Athenæum*.

Mr. Millais, it is to be presumed, knows his own business

best; and we have long ceased to quarrel with him for giving up to portrait painting those rare faculties and acquirements which were meant to illustrate and to ennoble all that can graphically or intellectually interest mankind.—*Telegraph*.

MISS CLARA MONTALBA.

Is represented only by one picture, *On the Riva de' Schiavoni, Venice*. Fortunately the work is of considerable dimensions; else its very solid and shining merits would be all but invisible to the spectator, for in point of fact it is "skied." Perhaps the hanging committee are of the poet's opinion, that "distance lends enchantment to the view"; but they certainly fail to act up to this maxim when they monopolise the line with their own inordinate and sometimes valueless productions.—*Telegraph*.

ALBERT MOORE.

Dreamers is a row of maidens in the thinnest classical draperies, dreaming side by side on an ottoman. Its qualities of line require careful study, for the whole picture is scarcely more than an attempt to gain beauty by arrangement of different lines of drapery, slightly contrasted here and there with curves of the human figure. That it shows more science than any of Mr. Moore's previous works we are inclined to believe, but it also appears to us to lack that freshness of impression and that light grace of movement which used to be the painter's chief charm. There is a languid heaviness about all the women in the picture which is almost suggestive of over-feeding.—*Times*.

Will reassure those who have observed too many signs of decline in his recent works. Recalls his earlier achievements, and much resembles them. It is, technically speaking, a study in primrose, carnations, and white: a row of damsels, in a lotus-eating mood, recline with more or less of ease on a long bench.—*Athenæum*.

Line and colour, and no story at all.—*Standard*.

A charming but almost worn-out decorative effect, very pleasing if one had not seen so many others just like it.—*Builder*.

The dreaming damsels are in such attitudes that their sensations on awakening are likely to be terrible.—*Observer*.

HENRY MOORE.

It is not the least reproach that can be urged against the Royal Academy that it allows the two Moores to go on painting year by year pictures of genuine artistic value without recognition. *Winter and Rough Weather* is enormously injured by being placed where it has to be looked up at, while the line beneath is occupied with no works that one cares to remember.—*Times*.

P. R. MORRIS, A.R.A.

Mr. Morris's *Sale of the Boat* is a little picture of a home and a heart broken by the loss of the breadwinner. The young widow, with children too young to realise their loss, watch from afar, and the melancholy intention is felt in every part.—*Observer*.

A subject of genuine interest, and Mr. Morris has touched it deftly, if with a rather feeble hand. The faces of the mother and son have just missed the right expression; they show us that the artist was aiming at it, but did not quite succeed. The effect of colour is one of misty sunlight, less unreal than is common in Mr. Morris's work.—*Times*.

W. Q. ORCHARDSON, R.A.

Mr. Orchardson's *Mrs. J. P. B. Robertson* is an admirable portrait, which is also a charming picture.—*Daily News*.

A gigantic picture, taking in pretty nearly half the room in which the lady is seated. This is a work in Mr. Orchardson's most characteristic style, in which a yellow glare is thrown over all the accessories of the picture, and the face of the sitter is represented in rather a staring white light. It is wonderfully clever, and full of power and chic: just the

sort of painting which would be appreciated on the other side of the Channel, and would tell well in the Salon; but we cannot help thinking it would be a most distracting work to live with; and that, whatever it is like, it is not nature.—*Times*.

Less a portrait than the elaborate realisation of a pleasant interior. Or rather, it is a portrait treated as a subject—a woman not only in her habit as she lives, but as she lives in her home. Whoever owns it owns a beautiful picture. The more obvious triumph of the painting is certainly in the accessories; in the perfectly realised room, with its gradations, its many planes, its atmosphere, its light becoming imperceptibly shadow.—*Standard*.

The light and shade is ill managed.—*Observer*.

Composed in that peculiar key in which cold buffs and browns predominate, and which Mr. Orchardson may be said to have invented, and in which he produces always original and often happy effects. In this case he has taken all the colour of life out of the face of his sitter to prevent it clashing with his prevailing tones; with singularly unhappy effect; and the painting must be said to be far too large for its subject.—*Builder*.

C. E. PERUGINI.

Dolce Far Niente presents a most careful and appreciative study of feminine form, and that, too, of the loveliest order. The draperies are cast with exquisite taste; the flesh, the flowers, and all the accessories are beautifully painted; the colour is pure and luminous; yet the entire performance is reduced, comparatively speaking, to insignificance through the inherent poverty of the subject.—*Telegraph*.

Pretty, but sins somewhat in a "false following" of Sir F. Leighton.—*Daily News*.

Deals with much the same problems of decorative line and colour as those of which Sir Frederick Leighton is so frequently an exponent. Is remarkable for its truth of illumination and for the exquisite fall of the draperies.—*St. James's Gazette*.

J. PETTIE, R.A.

Comes forward in fine style this year. *The Duke of Monmouth's Interview with James II.* could hardly be more tragical. The wretched man, with his arms tied behind his back, drags his white face, with its bloodshot eyes, to the very feet of the implacable tyrant. The polished floor, the dresses, the flesh—all is admirable in this terrible picture, which must rank among its author's masterpieces. A little less forcible than this is *Eugene Aram* terrifying the schoolboy with the story of Cain, though here a separate charm is to be found in the beauty and refinement of the child's face. *The Palmer*, is larger than these, but does not tell its story quite so directly. We are introduced to a vast barbaric hall; a wild Celtic chieftain is reclining his great limbs by the side of his stately, handsome wife, and a tall child stands next to the fireplace. All three are listening in rapt attention to the pilgrim, an aged man, with a cockle-shell and all the other attributes of his condition, who gesticulates wildly. This powerful picture is not thoroughly carried out, and there are broad spaces on it in which Mr. Pettie's mannered brush-work is too openly displayed.—*Pall Mall Gazette*.

"The Duke of Monmouth's Interview with James II." is a work which it would be difficult to overpraise.—*Academy*.

The painting of surfaces and textures, as of black velvet, is admirable; and the likeness between the grovelling prisoner and his callous kinsman is well indicated.—*Daily News*.

Without exception the most vigorous presentment of a story in the whole Academy; and more than this, it has succeeded in striking a really tragic vein. A very little less power in the expression of James's face, or a shadow more exaggeration in Monmouth's attitude, would have

reduced the picture to a farce; as it is, however, the success is only rendered the greater by the perceived danger. The picture is ghastly in the humiliation of one man, and the cruel triumph of the other, but it is a genuine dramatic success, and the expressions of both, in face and figure, are very fine. The drawing and painting of the hands in this composition should be carefully noticed.—*Times*.

A very revelry of luscious and liquid colour; little, it seems to us, has been done better in our time than this most dexterous and satisfying arrangement of noble and harmonious hues. It is a study of browns that have gold in them, and of blues that have silver. The scheme is well conceived and faultlessly executed.—*Standard*.

This magnificent piece of chic as a melo-drama on canvas is unsurpassed.—*Athenaeum*.

A repulsive work, to which mere technical merit cannot reconcile us.—*Guardian*.

Clever and successful, but very repellent.—*Builder*.

It strikes us that few men, not being professional posture masters, could, with their arms so tightly garrotted behind them as Monmouth's, have regained their feet without assistance. Another error into which Mr. Pettie would seem to have fallen is in respect to the sumptuous apparel in which he has chosen to array Monmouth. There is scant likelihood of his having taken the long journey from the West to London in an embroidered coat, silk hose, and lace ruffles. But there is material enough in the episode for the making of a most powerful and impressive picture; and the richly endowed painter should paint a "Monmouth and James II." twice as large and thrice as seriously thought out as this.—*Telegraph*.

E. J. POYNTER, R.A.

In *the Tepidarium*, his only contribution this year in the shape of a picture, is a study of a nude female seated in a marble bath in a somewhat ugly attitude. It is executed with all Mr. Poynter's usual level and somewhat monotonous execution, and the flesh is of that peculiarly dull and untransparent hue which marks all his painting of the figure. What beauty it possesses comes from thoroughness of execution, and an utter absence of any attempt at prettiness. Mr. Poynter in his painting always reminds us somewhat of a dull and conscientious boy, toiling painfully but manfully through problems, for the solution of which he has not received sufficient instruction.—*Times*.

This is the sort of subject which we expect from Mr. Alma Tadema; and it is difficult not to look at the marble and the bronze and the blossoms of the oleander and to think how much better that wonderful master of technique would have made them. However, Mr. Poynter's graceful little picture is not without charm.—*Pall Mall Gazette*.

VAL. PRINSEP, A.R.A.

Death of Siward the Strong, Earl of Northumberland. The composition is animated and well-balanced; and the colour of the sobriety requisite to lend proper gravity and dignity to an historical picture.—*Telegraph*.

A revival of the old style of historical painting, which is not often seen now, and, to say truth, it has something of the unreality of the regulation historical painting; the woman who kneels before the old Earl is, in fact, a modern lady in masquerade.—*Builder*.

BRITON RIVIERE, R.A.

The Magician's Doorway is one of the four excellent pictures which Mr. Briton Riviere sends this year. The painter has located his magician in a palace of the Caves of Elephanta style of architecture, and the doorway is guarded by two splendid leopards.—*Telegraph*.

In warmth of colour, in tone, and in general harmony, brilliancy, and transparency, Mr. Riviere has never painted anything better than this.—*St. James's Gazette*.

The aerial not less than the linear perspective is commendable. The animals are admirable. The picture, according to its own standard, is perfectly successful; it offends no man's sense of fitness, and there is nothing insincere about it.—*Athenæum*.

Mr. Briton Riviere is over sandy in colour, as we know, but his chained leopards are fine in stealthy action and sleek malice.—*Architect*.

The artist has not painted perfectly the "accident" of their coats.—*Observer*.

The portico is apparently studied from the India Museum.—*Builder*.

The freshest theme for Mr. Briton Riviere, and his finest treatment, is seen in his noble *Una*.—*Standard*.

The lion is splendid, but unfortunately "*Una*" is quite below the mark.—*Builder*.

W. DENDY SABLEY.

Gives us in *Friday* no less than nine monks enjoying a fish dinner.—*Observer*.

A humorous and finely painted picture remorselessly skied.—*Academy*.

Far inferior works are on the line in the same room.—*Builder*.

MARCUS STONE, A.R.A.

Il y en a toujours un autre is one of the garden scenes, with old-fashioned lovers therein, of which Mr. Marcus Stone has of late given us so many variations, and is, perhaps, the most successful of the series. Like all Mr. Stone's work, it is graceful, and only just misses being refined. Perhaps if we said it was refined of the stage sort of refinement, we should be near the mark.—*Times*.

If this picture should strike independent observers as not a very remarkable production, they should give it at least the respect which is due to it as having been chosen for purchase by the council of the Royal Academy under the terms of the Chantrey bequest.—*Guardian*.

At the Salon are to be found on plenty of canvases as pretty and dainty tales as deftly told. The Chantrey fund is destined for a public purpose, and it ought not to be spent on show pieces and ambitious pot-boilers. Every part of the picture is clever; the tact applied to the delineation of the weather-stained steps of the foreground is first rate in its way. Such success as the painter aimed at he has attained; but Chantrey did not mean to encourage art of this kind, and more than enough of his money has been given to it.—*Athenæum*.

The honour of having been purchased out of the Chantrey fund gives to the work an importance which we hardly think it would have acquired in the exhibition on its own merits. There is considerable, but rather artificial finish about it, but it is interesting neither in subject nor in treatment. The two persons are commonplace and characterless.—*Builder*.

The expressions of both faces are good, and tell the story completely, but without exaggeration. The cadence of line is perfect, but the colour is artificial; and, on the whole, the work can hardly be said with confidence to merit the distinction which it has received.—*St. James's Gazette*.

This thoroughly capable artist continues to aggravate his admirers by producing works which just—and just only—stop short of being great pictures.—*Telegraph*.

H. T. WELLS, R.A.

In a large picture called *Friends at Yewden*, Mr. H. T. Wells has painted, together with rowing boats and willows, several well known artists on a river's bank. Easily to be recognised among them are Mr. Calderon, Mr. Hodgson, Mr. Yeames, and Mr. Leslie. As a work of art the picture has little claim to consideration.—*Globe*.

The painter has been more unkind to himself than to any of his colleagues.—*Athenæum*.

Mr. Wells is an R.A., and therefore his "*Friends at Yewden*" is hung on the line. It will cause a good deal of harmless merriment.—*Daily News*.

The likenesses are cold and unsympathetic, and, were it not for poor Mr. Hodgson's figure, the world would think that Mr. Wells had been cruellest to himself. Mr. Yeames is posed like a young Hercules, and Mr. Leslie, in spite of his experience as a waterman, will surely topple out of his skiff into the river.—*Athenæum*.

HENRY WOODS, A.R.A.

The new associate by right of style and training belongs to the group of foreigners: a pupil of Van Haanen, his work is so like his master's, that the hangers seem to have meant a practical comment in hanging as pendants in the second room "*Luncheon-time in a Venetian Sartoria*", by Van Haanen, and *Bargaining for an Old Master*, by Mr. Woods. The style is vigorous, picturesque—having singular felicity in the management of multiplied objects, and varied tints dispersed rather in spots than masses. The pictures are "busy", full of broken lights and shadows, full of people and things, full of colours and textures and forms.—*Architect*.

Rarely troubling himself with canals, gondolas, churches, or islands, or anything of what may be called the more usual artistic material of Venice, Mr. Woods gives us a side of the fleeting everyday life of that town, and depicts it with considerable ability. The thing is questionably worth doing, but he does it well. His painting, however, is as yet of such a kind that cleverness is its first and its last word. Development of any kind, in such a style, is perfectly impossible; if the artist lived and retained his powers for one hundred years, he would do the same sort of work, and it would be no better and no worse.—*Times*.

Harsh and discordant with its horrid array of pots, pans, and kettles. Never was a picture more completely crushed by its neighbour than this. Mr. Woods, unhappy in his choice of a subject, has not been less so in his treatment of it. A literal view of the interior of a rag and bottle shop would have been about as pleasant a scene. The figures are nonentities; and of the kitchen utensils in which the picture abounds all that can be said is that they are apparently of a quality to gladden the heart of a tinker.—*Post*.

CATON WOODVILLE.

The excitement of battle is best depicted in the present Academy in the amazingly spirited work *Maiwand—Saving the Guns*. Perhaps even stronger than the presentation of an eager soldiery is that of the snorting beasts, with mad eyes and floundering feet, goaded to their last efforts.—*Standard*.

Caton Woodville's terrible picture of the "*Saving of the Guns at Maiwand*" is one of the finest things here.—*Academy*.

A spirited battle-picture, the best which this painter has exhibited.—*Builder*.

W. F. YEAMES, R.A.

Some artists who have fallen to the rear come forward again, as, for instance, Mr. Yeames.—*Architect*.

Prince Arthur and Hubert, unites good and solid painting with sober and pathetic expression. Exaggeration and needlessly painful incidents are carefully avoided.—*Guardian*.

May be considered Mr. Yeames's masterpiece. The hands are as well drawn as they were sympathetically designed. Unfortunately the boy is ugly, and, greatly to the injury of a capital picture, his features are mean.—*Athenæum*.

One or two more pictures of an equality with this, and Mr. Yeames's earlier position in English painting would be amply justified.—*Standard*.

Would engrave excellently.—*Telegraph*.

The Artist

AND

JOURNAL OF HOME CULTURE.

MONTHLY, 6d.

1 JULY, 1882.

Vol. III., No. 31.

CHARITY BAZAARS AND FANCY FAIRS.

LADIES who are about to assist in the management of these undertakings are respectfully reminded that—

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WILLIAM REEVES, Publisher.

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MR. RUSKIN'S GUILD.



R. HENRY SWAN, curator of St. George's Museum, Sheffield, sends us a copy of a *General Statement explaining the Nature and Purposes of St. George's Guild*, which has been issued by Mr. RUSKIN in the form of a sixpenny pamphlet, published by Geo.

Allen, Orpington, Kent. Mr. Ruskin reminds his readers that—

This Guild was originally founded with the intention of showing how much food-producing land might be recovered by well-applied labour from the barren or neglected districts of nominally cultivated countries. With this primary aim, two ultimate objects of wider range were connected: the leading one, to show what tone and degree of refined education could be given to persons maintaining themselves by agricultural labour; and the last, to convince some portion of the upper classes of society that such occupation was more honourable, and consistent with higher thoughts and nobler pleasures, than their at present

favourite profession of war; and that the course of social movements must ultimately compel many to adopt it,—if willingly, then happily, both for themselves and their dependents,—if resistingly, through much distress, and disturbance of all healthy relations between the master and paid labourer.

Failing his own personal superintendence, Mr. Ruskin proceeds to say, the business of the Guild has been allowed to linger on, "failing continually—and often grotesquely—in minor accidents," and looked upon with hourly increasing doubt by those few of the outside public who became aware of its existence, on account of its connection with other parts of his teaching which were sternly antagonistic to many extensive selfish interests. Having found it difficult to get persons to become companions of the guild on the condition of giving a tithe of their incomes to it, Mr. Ruskin now proposes to forego this condition, and to accept any persons as companions who, complying with its modes of action and consenting in its principles, will contribute one per cent. of their income, up to ten pounds on incomes reaching

a thousand a year, on the understanding that, above that sum, no more shall be asked. With a view also of informing persons who may desire to contribute to the guild without joining it, Mr. Ruskin recites its present works in progress. The first is the wool spinning in the Isle of Man, which we mentioned some time ago in the *Artist*, and which Mr. Ruskin speaks of as "a still surviving healthy native industry for women, in spinning the wool of the isle-bred sheep." As to this work Mr. Ruskin says:—"We have built a watermill for the manufacture of the honest thread into honest cloth—dyed indelibly. For this establishment, therefore, only the wellwisher's custom is asked—not his charity." In a note the author bids us observe that machinery is only forbidden by the guild where it supersedes healthy bodily exercise, or the art and precision of manual labour in decorative work; but that the only permitted motive power of machinery is by natural force of wind or water (electricity perhaps not in future refused); but steam absolutely refused, as a cruel and furious waste of fuel to do what every stream and breeze are ready to do costlessly.

The second work of the guild actually in operation is the culture of fruit on thirteen acres of land just outside Sheffield. The land, we are told, is now fairly brought into heart, and will supply good fruit to the Sheffield markets "at a price both moderate and fixed." Mr. Ruskin has the intention of putting some part of this ground under glass, and of cultivating, for botanical study, any beautiful plants which may in their tropical forms illustrate the operation of climate in our own familiar English species; and for this special purpose he will accept monetary help.

A third work is the improvement of some land and cottages presented to the guild near Barmouth: what is being done here, however, is not very clear: in connection with this head Mr. Ruskin says incidentally:—

I went to look at all the cottages myself; and in general the master of the guild would hold annual visit to the estates within his reach, part of his necessary duty. I am now, however, entirely past work of this kind—nor was it one for which I was fitted; still less, must it be said, in passing, should the companions suppose that I am myself able, or that the master under any circumstances would be able, to become the confidant of their private feelings or distresses, as if he were the abbot of a monastery. The drainage of land he may sometimes superintend; but not that of spirits.

Fourthly, the guild has had a present of twenty acres in one of the loveliest districts of Worcestershire: so precious, Mr. Ruskin says, in its fresh air and wild woodland, to the neighbouring populations of large manufacturing towns, that he is content at present in possession of it, and does not choose to break the quiet of its neighbourhood by any labourer's cottage building.

But in the neighbourhood of his own village of Coniston there are many tracts of mountain ground at present waste, on which he believes the farmer or landlords would gladly see some labour spent to advantage; and this autumn he has begun, on his own ground, the kind of work which it has been his own chief purpose for the last twenty years so to initiate:—

Leaving the emergent crags, the bosquets of heath, and the knolls of good sheep pasture, untouched, as well as the deeper pieces of morass which are the proper receptacles of rainfall and sources of perennial streams, I have attacked only the plots of rank marsh grass which uselessly occupy the pieces of irregular level at the banks of the minor

rivulets; and the ledges of rock that have no drainage outlet. The useless marsh grass, and the soil beneath it, I have literally turned upside-down by steady spade labour, stripping the rock surfaces absolutely bare, (though under accumulations of soil often five or six feet deep,) passing the whole of this loose soil well under the spade; cutting outlets for the standing water beneath, as the completely seen conformation of the rock directed me, and then terracing the ledges, where necessary, to receive the returned ground. I am thus carrying step by step down the hill a series of little garden grounds, of which, judging by the extreme fruitfulness of the piece of the same slope already made the main garden of Brantwood, a season or two will show the value to my former neighbours, and very sufficiently explain the future function of St. George's Guild, in British mountain ground of ordinary character.

This agricultural work Mr. Ruskin says, is the business nearest his heart. But the duty of which he is best capable, and the consummation of all that hitherto has been endeavoured in his writings, must be found in the completion of the design for St. George's museum at Sheffield. As to this fifth and paramount work, he says:—

I am now frequently asked why I chose Sheffield for it—rather than any other town. The answer is a simple one;—that I acknowledge ironwork as an art always necessary and useful to man; and English work in iron as masterful of its kind. I know scarcely any other branch of manufacture in which England could even hope to surpass, or in which it is even her duty to strive for equality with, the skill of other countries. Asiatics and Italians must always take the lead in colour design; French craftsmen in facility and fineness of handling, whether the work be in wood, stone, porcelain, or gold: and I hope that cotton will eventually be spun and woven where it is grown—or at least by races capable of no manlier business. But what iron we need, for sword, tool, or ploughshare, we shall be able, I trust, to forge for ourselves.

Not for this reason only, however, but because Sheffield is in Yorkshire; and Yorkshire yet, in the main temper of its inhabitants, old English, and capable therefore yet, of the ideas of honesty and piety by which old England lived;—finally, because Sheffield is within easy reach of beautiful natural scenery, and of the best art of English hands, at Lincoln, York, Durham, Selby, Fountains, Bolton, and Furness; for these great primary reasons, including many others, I have placed our first museum there: in good hope also that other towns, far and near, when they see how easily such a thing can be done, will have their museums of the same kind, as no less useful to them than their churches, gasometers, or libraries for circulating rubbish.

There follows a sketch of the system on which the museum at Walkley is to be constructed and arranged. For this we have not space: one feature, however, is the prominence of sculpture, and in regard to this Mr. Ruskin says:—

The reason for the importance given to sculpture in the plan for the museum is that sculpture is the foundation and school of painting; but painting, if first studied, prevents, or at least disturbs, the understanding of the qualities of sculpture. Also, it is possible to convey a perfect idea of the highest qualities of an original sculpture by casts; and even in the plurality of cases, to know more of it by a well-lighted cast than can be known in its real situation. But it is impossible to copy a noble painting with literal fidelity; and the carefulest studies from it by the best artists attempt no more than to reproduce some of its qualities reverently, and to indicate what farther charms are to be sought in the original. Whatever can thus be done by intelligent copying, for the knowledge of painting,

will be effected, in process of time, by the efforts of the guild in the promotion of general education; but the immediate and complete arrangement of the art gallery at Sheffield will be chiefly designed for the study of sculpture.

It must be carefully observed however, that the word "sculpture" will be there somewhat otherwise interpreted than by the present guides of public taste. The idea at first formed of a sculpture gallery will doubtless be of a comfortless room, with a smoky cast of the Venus of Melos in the middle of it, an undersized Laocoon at one end, an Apollo Belvidere at the other, and busts of Roman Emperors all round. The sculpture gallery at Walkley museum will, on the contrary, be arranged on the master's strong conviction and frequent assertion that a Yorkshire market-maid or milk-maid is better worth looking at than any quantity of Venuses of Melos; while, on the other hand, a town which is doing its best to extinguish the sun itself cannot be benefited by the possession of statues of Apollo. The Sheffield art gallery will therefore be unencumbered by any life-size statues whatsoever, and in the niches and lighted recesses of its walls will show only such examples of the art of sculpture as may best teach the ordinary workman the use of his chisel, and his wits, under such calls as are likely to occur for either, in the course of his daily occupations.

In conclusion Mr. Ruskin tells us that the designs for the museum made for him under restricted conditions as to cost, have hitherto proved unsatisfactory, and he believes the end must be that he shall design the building himself according to his own notions of what it ought to be, and trust to his friends to help him in carrying it out, so as to represent, in some manner, what he has praised or recommended in his works on architecture. As soon as the design for it is ready, he will give the definite detail of it, with estimate, and ask subscriptions to the amount required: meanwhile he asks subscriptions to enable him to buy manuscripts when they come up for sale in the Hamilton Palace collection. He thinks the English public ought to have confidence enough in his knowledge of art and history to trust him with a considerable sum for this purpose.

THE RUSKIN CREED.

The following is the Creed which, with the promises founded on it, is prescribed by Mr. Ruskin must be written out in his or her own hand, and signed, by every person proposing themselves for a member of the St. George's Guild, and forwarded to him as the master:—

- I. I trust in the Living God, Father Almighty, Maker of heaven and earth, and of all things and creatures visible and invisible. I trust in the kindness of His law, and the goodness of His work. And I will strive to love Him, and keep His law, and see His work, while I live.
- II. I trust in the nobleness of human nature, in the majesty of its faculties, the fulness of its mercy, and the joy of its love. And I will strive to love my neighbour as myself, and, even if I cannot, will act as if I did.
- III. I will labour, with such strength and opportunity as God gives me, for my own daily bread; and all that my hand finds to do, I will do with my might.
- IV. I will not deceive, or cause to be deceived, any human being for my gain or pleasure; nor hurt, or cause to be hurt, any human being for my gain or pleasure; nor rob, or cause to be robbed, any human being for my gain or pleasure.
- V. I will not kill nor hurt any living creature needlessly, nor destroy any beautiful thing, but will strive to save

and comfort all gentle life, and guard and perfect all natural beauty, upon the earth.

- VI. I will strive to raise my own body and soul daily into higher powers of duty and happiness; not in rivalry or contention with others, but for the help, delight, and honour of others, and for the joy and peace of my own life.
- VII. I will obey all the laws of my own country faithfully; and the orders of its monarch, and of all persons appointed to be in authority under its monarch, so far as such laws or commands are consistent with what I suppose to be the law of God; and when they are not, or seem in anywise to need change, I will oppose them loyally and deliberately, not with malicious, concealed, or disorderly violence.
- VIII. And with the same faithfulness, and under the limits of the same obedience, which I render to the laws of my country, and the commands of its rulers, I will obey the laws of the society called of St. George, into which I am this day received; and the orders of its masters, and of all persons appointed to be in authority under its masters, so long as I remain a companion, called of St. George.

Lectures and Speeches.

——
Professor Armitage

ON THE COMPOSITION OF DECORATIVE PICTURES.

(From our own Reporter.)

Lecturing on this subject lately at the Royal Academy, Professor Armitage prefaced his remarks with the statement, that though rigid laws could not be laid down for universal guidance in art matters, still a careful examination of the chefs d'œuvres of the great masters, the frescoes in the Sistine chapel and others, would show that certain broad principles of composition were generally accepted. In all decorative works the chief object to be obtained was grandeur of line and simplicity of composition. Where repose was wanted, a good form of composition was the pyramidal. This pyramidal form, it was true, had been much laughed at, but that was only because it had been ridden to death; for altar pieces and paintings of a devotional character it was decidedly the most suitable. The Holy Family by Holbein at Dresden was a good instance of this form of composition, the Virgin in the centre forming the apex of the pyramid. In the compositions of Masaccio and Filippino Lippi, a rectangular form of composition was found to have a certain dignity of its own; but though such a form of grouping might have been found satisfactory in the 15th century, it was scarcely suitable for modern oil pictures. Nevertheless painters of mural pictures it would be found, when an elongated oblong form or frieze had to be filled up, had generally adopted this style. To go back to an early period in the world's art history, it would be found that the ancient Egyptians in dealing with a space of this shape would fill it up with figures all the same size, all in profile, and all equidistant.

This style in its entirety was obviously unfit for the 19th century: we ought to break up the stiff monotony of such a form, first by putting our figures in groups of two or three, and by allowing the figure in the front to partially obscure those behind; secondly, by putting one figure behind another, the rules of perspective would come into play, and cause the heads of the figures farthest from the spectator to be on a lower level; and thus the

element of picturesque variety at once stepped in. Variations in the actual stature of figures were not permissible in works of a decorative character, except the natural difference in size between the male and female, and between adults and children; but all the men must appear the same size. A deviation from this rule might be allowed in the case of stooping or sitting figures, for it was a curious fact that such figures if drawn their actual size would appear smaller than desirable. It was obvious that here was at once an important difference between decorative and historical or incident pictures: no one for instance would depict Don Quixote and Sancho Panza as equal in size and stature. To return to the frieze; if required for decoration of a church or ecclesiastical building, with a representation of patriarchs, saints, apostles and martyrs, a simple arrangement would be found necessary; but if for a theatre or secular building, more action might be introduced and the lines might be more broken, but still the rectilinear form of composition must be preserved.

For spaces of wall decoration of other than rectangular shapes, and in the case of arched buildings where the surfaces would be concave, the straight line of heads would be objectionable. This was very noticeable in Byzantine and early Florentine work, where horizontal rows of prophets and saints contrasted unpleasantly with the curves of the wallspace they filled. A point to be guarded against was the introduction of any figure or group of figures which was not entirely shown in the composition. In easel pictures this was sometimes desirable, but in fresco or wall decoration there was no heavy gold frame cutting off the eye from any portion of the composition, and it was better that all figures should be wholly contained therein. Three general rules which would be found highly useful were the following:—

1. Beware of concave lines for the general outline of groups.
2. Avoid all sharp angles, and especially right angles.
3. Be careful about the relative position of the heads of figures, so that they are not equidistant and do not form any regular geometrical pattern.

Convex lines were to be adhered to, as it would be found that such would always give grandeur to groups of figures. In figures in motion again, convex lines always implied a forward motion; concave lines indicated retreat; but apart from this, convex lines were more agreeable even in the case of figures in repose. The *Madonna di San Sisto* was a striking example of the value of convex lines, the convex form of the drapery on one side balancing the form of the child on the other. Probably with *Rafaele* this arrangement was entirely a matter of feeling and not rule. Michael Angelo again, following out the same principles, got that peculiar quality of grandeur and size into his compositions commonly described by the term *Michael Angelesque*. In pictures by Perugino and the Umbrian and Mantegna schools on the other hand, we found a meagreness of outline very disappointing, although the figures themselves were not particularly attenuated. We often heard a mountain described as having a bold outline, which generally meant that its general form was bluff or convex: a mountain with a depression on the top would scarcely be selected for such a description. Another advantage of convex lines was that by using them we would generally thus avoid all gaps between figures and daylight spaces which would require filling up; and where

from the pose or action of the figure such gaps were unavoidable, it would be found best to drape the figure.

Right angles must be avoided. All angles but obtuse angles were to be deprecated, but especially right angles. Beginners who had to represent two figures, one living, one dead, would usually place them at right angles to each other, one standing, the other lying at his feet, and consider that an admirable simple grandeur was thus gained; simplicity was not always synonymous with grandeur; there was an admirable rectangular simplicity in the architecture of Harley-st., but it was not grand. The disagreeable stiffness of the ordinary seated Egyptian figure was due to the use of right angles for the position of the limbs; if the legs were moved out so as to form a more obtuse angle, a greater grace and ease of pose was at once obtained.

Arms crossing at right angles were always to be avoided; while in the case of a man running, the legs should not form right angles, a method of drawing which would only be suitable as a design for the coinage of the Isle of Man. And yet right angles had a certain value in the fact that they invariably attracted attention. In the case of the man running, the leg touching the ground and supporting the body would have to be more or less in the position of a right angle. Or if the subject to be depicted were a wounded warrior, this property of the right angle to attract attention might be utilized to concentrate the interest on the action of the man's arm in endeavouring to raise his fainting body.

Lines converging to the same point were to be avoided, unless at the point of convergence the principal object of interest was placed, in which case only was their use permissible.

It was very undesirable that the line formed by the heads in any composition should suggest any geometrical pattern, as a segment of a circle, a square, lozenge, &c.: the heads should be irregularly placed. A horizontal line for the position of the heads was not the most objectionable: indeed for certain forms of composition it was to a great extent unavoidable; what was most to be guarded against was a vertical line, which always attracted and shocked the eye.

The foregoing rules and principles might appear somewhat pedantic and far-fetched, but Professor Armitage could assure his hearers that if it ever fell to their lot to have any experience in the composition of decorative works they would find the value of them; and after all he could not profess to lay down hard and fast rules for all occasions, or to furnish a set of recipes for guidance, so much as point out the difficulties in the way of the artist in the matter of mural decoration. It was true that converging lines were to be avoided, but a great effect might in many cases be obtained by repetition of line, as in the case of a row of suppliants, where the repetition of curved lines in the bending figures assisted in telling the story. The introduction of an upright figure into the row of kneeling figures, although it might not be against any of the foregoing rules of composition, would yet be objectionable as tending to destroy the idea of general supplication. It was very difficult again to introduce the effect of raised arms into a composition, and it should not be attempted unless the whole of the figure were seen. The introduction of any figures with raised arms, obscured by figures nearer to the spectator, would be likely to cause a comic effect, the arms probably appearing to grow out of some one else's head or back; but where a vast number of arms were held up,

as in such a subject as an Oath of Allegiance, this objection would not apply..

In purely decorative work, the horizon should always be low: in the case of a frieze so low sometimes as to be below the lower margin of the wall space, so that the figures might stand out boldly against the sky or background. In other works of a less purely decorative character, the ordinary rules of perspective should be followed. Oblique perspective should be avoided. The painting of a ceiling was an exceedingly difficult task, and all figures would require foreshortening. Professor Armitage was of opinion that figure painting on a flat ceiling should never be attempted, but in vaulted and domed buildings it was often desirable.

It would always be found necessary to begin a composition by designing the central group and allowing all else to be accessory. A frequent pitfall in the way of beginners was the wish to introduce some special figure or pose or action to which they had taken a strong liking, but if it was in any way inharmonious with the general idea it should be at once sacrificed. The sunflower was a handsome flower in itself and for certain purposes of decoration, but introduced universally as we too often saw it nowadays, it became simply ridiculous. All accessory figures unless they conduced to the general effect were better left out. Some of Raffaele's later works were marred by this defect; certain figures which were favourites of his were needlessly introduced and generally injured rather than improved the effect of the work.

The lecturer concluded by deprecating imitation of the old masters and urging the importance of originality in the action and attitudes of the figures. Originality did not mean eccentricity or oddity. For instance, if an artist had to represent a man carrying a heavy stone, and he felt any doubt as to the action of the figure, he should get a heavy weight and ascertain by personal experience the best way of carrying it. He would be sure unconsciously to adopt a paintable position, and not only that but one that had often been painted before; he would nevertheless be truly original; whereas if he taxed his brains to produce something strange he would degenerate into a weak mannerism. Flaxman's designs were admirably simple and noble until he fell under the unwholesome influence of Wm. Blake.

The Professor in the course of his lecture often illustrated his meaning by sketching on the blackboard.

Last month the Lord Mayor entertained the President and members of the Royal Academy at a banquet at the Mansion House. Amongst the company were also Sir Robert Collier, Mr. Agnew M.P., Mr. J. Tenniel, Mr. Linley Sambourne, Mr. Chevalier, and Mr. Perugini. The Lord Mayor, in giving the toast of the evening, "The President and members of the Royal Academy", said there had been great masters in the past, but none of them possessed the many varied gifts of the President of the day, for he was an orator, a linguist, a painter, and a sculptor combined (cheers.) Sir Frederick Leighton, in his reply, said that if under the crawling darkness which too often invaded the gloomy streets of London, and choked up the wholesome light of day, art called to mind and kept alive the memory of the great dispenser of all gladness—the sun, and if in the too frequent vicinity of squalor and ugliness, it invoked wholesome images of beauty, that material light which

kept alive and alight the lamp of the ideal, surely it would not be the least honoured in those broad regions over which the sway of the Lord Mayor extended.

Exhibitions.

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SCULPTURE AT THE ROYAL ACADEMY.



WITH the exception of landscape painting, there is little art in England that is genuinely home grown. But sculpture, without doubt, is the most exotic of the arts we practice. It can hardly be said either, (as was said by some one of the late Dante Rossetti) that it is a "brilliant exotic." We have not, as the Greeks had, an anthropomorphic pantheism to set ideals of grandeur and beauty before our artists; we have not, as they had, a perfect school for study from the nude in the life we see around us. Sculpture was the art which best expressed for the ancient what was highest and deepest and most worthy of being expressed in ancient life. The aspirations of the modern mind, whatever they may be, are not of a kind that the artist in stone may hope to realise. Our sculptor must content himself with domestic subjects, in the presentment of which he is hopelessly inferior to the painter, to the illustration of modern literature, which at best he does but badly, or to portraiture. So far as he continues to work from the nude, to produce statues of Apollo, of Venus, and the rest, he is a mere archæologist. His best hope is to do fairly what his masters did perfectly. So far in short as he attempts to work in the one line in which the sculptor is supreme among artists he is merely a student and a copyist. His work is no better nor worse than the imitative architecture of the purists of modern times, and is on a par with the mediocre Latinity the possession of which constituted the Italian's claim to culture in the first period of the Renaissance.

Mr. Hamo Thornycroft's "Artemis" is a fine work, which shows him at once an artist thoroughly cognisant of all that pertains to his craft, and shows him also as a man so imbued with the spirit of the Greek as to be able to present a Greek ideal with some approach to Greek perfection. Here is knowledge and culture, but not progress. Mr. Thornycroft's public died when Greece died. A few archæologists and scholars will greet his work with enthusiasm: and will imagine that Greek art has been revived. But that art will never be revived until Greek life is revived. The artist's true business is to discover amid the transient and the dying what is permanent and vital in the life that is around him, to embody that vital element in his art and so save it for the ages to come. How different a task from that which the sculptor of "Artemis" has undertaken!

The portentous feebleness of modern imaginative works is well displayed by the statues of "Jacob Wrest-

ling with the Angel" of which no fewer than four enrich (or may we say discredit?) the present exhibition at the Academy. In all cases the angel is an athletic young man, and Jacob a wiry old one. The conflict is presented in all stages and the work anatomically considered is of various degrees of merit, but in every case the grand old story of the Bible is hopelessly "marred in the telling of it."

No. 1544, "There is no Way but This", by Samuel Fry, shows a half length of a young girl in the act of stabbing herself. The face is very beautiful and pathetic, and the statue shows much feeling. It would command our sympathy at once but for its somewhat sensational title. When apparently healthy young women arrive at such conclusions, which they commonly do about once a month during adolescence, we are slow to agree with them, and are much more inclined to gravely debate the matter upon general grounds of expediency. This young woman in particular seems to expend a vast deal of strength over the unsheathing of a very small dagger, and we have good hope that her dire purpose will remain unfulfilled.

Mr. E. Onslow Ford and Mr. Thomas Brock exhibit colossal statues of the late Rowland Hill; the first for the Royal Exchange, the second for the town of Kidderminster. Both are vast, and both no doubt good enough likenesses.

Mr. Arthur G. Atkinson's "Stephen the Martyr", No. 1548, is a naked man in a state of contortion which the ascription sufficiently accounts for. It is not otherwise a noteworthy work. It may be remarked that the left shoulder and arm appear to have been studied rather carefully from the "Slave" in the Louvre by Michel Angelo.

No. 1550, by M. Raggi, is a bust of the late Earl of Beaconsfield; a ludicrous attempt to give an aspect of dignity to a face preeminently destitute of that quality. No. 1555, Lord Hatherley, is a very fine head, finely executed in terra cotta by W. Day Kinworth junr. With this we would couple No. 1560, a bust of Mr. Herman Vezin, by Albert Bruce Joy. This last we think the finest portrait work exhibited. It is the finest subject for a portrait certainly. A noble head exquisitely set, delicate ears, and chin, and a well shaped face and firm mouth are all rendered truthfully and in a truly sculpturesque manner.

We say "sculpturesque" in speaking of Mr. Bruce Joy's work because close to it we notice a work, No. 1561, the Hon. Sir Henry Keppel by Count Gleichen, which is indeed in marble, but which is in no sense sculpturesque in treatment. The artist has worked, or tried to work, with a chisel on his marble almost as if he were working with a brush. The result is a clever appearance of verisimilitude and an entire lack of force and of the enduring quality that work in stone should possess. He has not sought what was great amid the trivial, but rather to accentuate all that was nonessential and of to-day.

No 1571, "The Lancashire Witch", by Percival Ball, is a very charming female statue, illustrating we know not what myth of the northern county. The pose of the girl as she breaks the sword on her knee is little short of perfection.

Of the exhibition in general it may be said that it shows a goodly number of good portrait heads, busts or medallions. Perhaps it is in this direction that the best work for the modern sculptor lies. It would be well how-

ever if a vain world could remember that sculpture is the medium that has least to do with the vulgar and the commonplace. The recognition of this plain truth would remove from our exhibitions about two thirds of their celebrities. It remains only to mention No. 1633, "Undine", by Miss Amelia Walters. This appears to us the most successful realisation of a poetical subject that is exhibited. Let anyone look at this statue of the beautiful woman rising "slowly from the well's mouth, as it were a column of water" and then at the various groups we have mentioned, of "Jacob Wrestling with the Angel": Miss Walters's superiority will be quickly manifest. The artist here seems in perfect sympathy with the romanticist: the clay under her hands is made to shew forth perfectly what the writer could present to the imagination only.

ROYAL CAMBRIAN ACADEMY.

The inaugural summer exhibition of the Royal Cambrian Academy is a very small affair, consisting only of some 129 works; and is by no means, we are informed, representative of the painting power of the academy. Instead of asking for contributions from "outsiders", sending a deputation to the London studios, offering to pay carriage and agents' fees, &c., or following any of the usual courses adopted by committees anxious to produce a large and effective exhibition, the council of the new academy have been compelled to discourage general contributions, and to intimate to the members the desirability of only sending small pictures and not too many of them, in consequence of the very limited space in their small temporary gallery. Upwards of a thousand works could have been accepted if the council had available space for the applications received. As a building fund has been well started and is likely to grow rapidly, it is to be hoped that ere long the academy will be in possession of a gallery of its own, and will then be able to open an exhibition in every respect worthy of the great objects the founders have in view.

Regarding the exhibition now open it may be said that it excels in rough sketches of landscape and sea, and that the studies of atmosphere and effect are particularly good. The figure subjects are not numerous but are excellent in quality.

The mistake so often made of placing broadly painted—in fact roughly painted—pictures prominently on the line, and works exhibiting detail and elaboration much too high or too low, is unfortunately repeated here. Many works hung on the line would have looked much better a little above it, while some of the works now hung high most certainly should have been lower.

WORKS BY PROFESSOR G. COSTA.

The Fine Art Society, following what now appears to be an established practice of from time to time holding exhibitions of the collected works of individual artists, has presented with sufficient fulness the works of Professor G. Costa. Very different from the usually accepted idea of continental technique in painting, Prof. Costa's style is well worthy a close inspection and study. As results of diligent study of nature in her many moods, and a keen appreciation of all the beauties of sky and sea, mountain and plain, trees and herbage, his works are specially calculated to appeal to an English public. The density of the sirrocco atmosphere of Italy,

the dry and powdery look of the Italian landscape in summer, and the incredible clearness of the sky when the tramontana wind is blowing,—something of all this it is well to bear in mind when we come, with our insular impressions of scenery, to Mr. Costa's landscapes. But this somewhat dry handling is not without a great charm; it gives to his work something of the softness and delicacy of a water colour drawing, or a fine fresco, rather than oil painting. Oil painting it is, but oil painting handled with consummate skill and a multitude of resources. "The Mountains of Carrara, an Autumn Morning," will perhaps deserve the closest attention: the pearly gray of the sky flushing into delicate pink, the full soft blue of the noble mountains contrasted with the browns and oranges of the foreground, a contrast skilfully managed with the art that conceals art, tend to make this a noteworthy picture. Two smaller works, "Sunrise on the Carrara Mountains," and "An Impression Received on the Sea Shore of the Gombo", are perfect gems of purity and sweetness of colour. A powerful study of wave and sky, "Earth's Last Kiss to the Dying Day", is remarkable for its poetry and vigour, and the sense of the weight of living sea water. "On the Sea Shore near Rome, a Sirocco day," is a fine study of trees, dry foliage and golden grass, and remarkable also for the suggestion of vigorous action in the figure of a man carrying a load of faggots.

MR. AYSCOUGH WILKINSON'S WATER COLOUR DRAWINGS.

It is perhaps to the growing craving for notoriety prevalent just now among some sections of the artistic community that we must assign the multiplication of small exhibitions of pictures by one man, or perhaps to the indifference, real or fancied, of the Academy which induces the aggrieved artist himself to appeal to the public; or perhaps in some cases to a desire on the painter's part to share in the profits arising from the public exhibition of his work. The practice is in any case one to be condemned, as its tendency is to introduce much that is dangerous to the future of art, and much more that is undesirable for it in the present. It is not quite apparent to which of these three causes we must look to account for the existence of the exhibition, held during June at Messrs. Barnard's gallery, of pictures by Mr. Ayscough Wilkinson; certainly not to the last, as no charge was made for admission, if to the second, then academic indifference would seem in this case to be well founded, and if to the first, it would not be too much to say that Mr. Wilkinson was somewhat ill-advised, or at least somewhat premature in thus seeking for notoriety. His collection of water colour drawings, numbering between fifty and sixty, was uninteresting, and, with the exception of No. 27, a view at Reigate, and No. 29, a study of a stormy sky, agreeable enough in colour, contained little to arrest attention. Sketches Nos. 38 and 57, the first on a Venetian lagoon, the latter on the Thames also had redeeming qualities of colour and brushwork.

BRITISH FINE ART GALLERY.

An addition to the number of smaller art exhibitions now open in London, has just been made at 200 Regent-street. This is a gallery which the directors intend shall take the form of a permanent picture bazaar open

all the year round for the sale of works of art. At present the collection it contains is of the type characteristic of newly started institutions of the kind; much mediocrity, some actually bad work, and a leaven of more or less meritorious paintings to which attention may profitably be directed. Among the best is a single figure by Mme. de Steiger, forcible in colour, and French in technique. Another artist whose style has evidently been acquired in a foreign school is Mr. J. H. Sylvester, who contributes more than one picture to the exhibition. His best work is an interior with a group of figures. Miss J. Saville is to be complimented upon the delicate scheme of colour in which her little figure study, No. 263, is executed. Among the landscapes are several worth remark, specially conspicuous is a large canvas by Mr. J. Clayton Adams; and a much smaller painting by Mr. G. W. C. Hutchison should be sought for, as from its position it might fail to attract attention. Mr. V. P. Yglesias and Mr. Ellis Wilkinson, both exhibit paintings of the sea and its surroundings. Mr. Yglesias's picture is delightful; but Mr. Wilkinson, who is an evident follower of Hook, seems unpleasantly to intensify certain faults and peculiarities in his master's style. Messrs. F. W. Hayes, Langton Barnard, and E. M. Edmonds, may also be mentioned among the landscape artists, and a heavily coloured but forcible landscape and figure subject by Mr. A. Grey, R.H.A., is a good example of its class. The galleries seem on the whole to promise well, and have already proved so far successful that they are shortly to be considerably enlarged.

YORKSHIRE FINE ART SOCIETY.

(From our Leeds Correspondent.)

The exhibition opened at Leeds on Whitmonday, and on the whole, perhaps, is quite up to the usual average. Local talent is not the brightest feature in it this year, however: many men sending to my thinking far from their choicest efforts. The London pictures are "Samson and the Lion," by Armitage, one or two other works from previous Academy exhibitions, and a few relics of the Gallery of Beauty and "Graphic" gallery. One of the features is a collection of works given by divers artists as a contribution towards the funds, which of course it would not be good taste to criticise.

In landscape, both local and otherwise, the "birch stem and stream" subject plays a prominent part, with their easily got effects of dead brown leaves, grey stems, and judiciously placed greens.

Taking water colours first, and dealing with only our local artists, I notice several very bold black and white studies from Kirkstall Abbey, by W. J. Lineham; and also in black and white are two very noticeable portraits, one in pencil by Miss Kate James, and another in charcoal by F. Sternberg. Wm. Burton contributes several sketches of figures from Goathland, "The Evening Pipe," and a good study of man and horse at the door of the "Cross Pipes."

Albert Kinsley sends a goodly number of both oil and water colours, the latter of which contain much merit, although not quite as ambitious as his oil pictures. These are all subjects at Burnham, in which the before mentioned birch stem and stream so frequently occur. Geo. Alexander exhibits some sketches, principally from Scotland, having the merits of truthfulness and good composition.

In oil pictures Mrs. Marshall is to the fore with several good flower studies; and occupying a place of honour is a rather extraordinary landscape, "Warwick Castle," by her. This picture provokes a deal of criticism, and in my own opinion ought to have been kept in the artist's studio. The painting is smeary, the colour false, and the drawing bad. One of the best flower pictures is some white azaleas against a marble background, and, though a trifle chalky, is a difficult subject very well managed. Thos. Hunt, though not now a Leeds artist, having removed lately to London, may be mentioned as having sent a very fine cattle picture, some sleepy cows on the banks and in a stream. This picture is certainly the best of its kind in the exhibition, and is solidly, broadly, and yet carefully painted. C. F. Lowcock exhibits some semi-classical figure subjects, the careful painting and other merits being spoiled by the very strong non-atmospheric and generally unpleasant dark chocolate backgrounds, enhanced by the use of cold white in the draperies. An exception to these, however, is a picture of a girl feeding pigeons; good, both in colour and effect, and making a very chaste and pleasing picture.

Albert Kinsley, among other oils, has a large one in which the birch stems are well done, but the foreground is nondescript and weak in colour. Mr. Flowers has nothing new, his principal work being a large picture from last year's Academy. Geo. Cammidge sends "Lower Pandey Mill," a good study of water, rocks, and the dilapidated building. Richard Waller, whose death I am sorry to have to record as occurring on the 18th, had sent two portraits. James Roberts has one or two small but very vigorous sketches on Scottish lochs.

James L. Adams has several works, the best of which is undoubtedly "The Quiet of an Autumn Eve," an old water-mill somewhat similar to the famous one at Mapledurham. The water and dock leaves are particularly well put in, and show a much greater power of handling than his other pictures here.

I may mention that there is some grumbling among the Leeds artists with regard to the hanging of pictures, but this of course; and further at the resolution of the committee not to send exhibiting artists tickets of admission, a rather unusual proceeding, especially considering the numerous pictures presented to the society by the exhibiting artists.

The sales so far have reached more than £1,500.

YORKSHIRE FINE ART AND INDUSTRIAL INSTITUTION.

(From our Correspondent.)

This Institution opened their buildings on May the 25th with an exhibition of pictures and other works of art. A very good collection has been got together from various sources, comprising pictures in both oil and water colours, new and old, etchings (being diploma works of the members of the Society of Painter-Etchers), and many other things, which, together with the decorations and arrangements, provided by the committee, afford a place of pleasant entertainment, profitable and interesting alike to the mere sight-seeing visitor and the resident lover of art and beauty.

Among the works of modern schools in the grand saloon and south galleries, there are many deserving special notice. "A view of Eyemoutla on the Scotch Coast," "The Tay at Dunkeld," and "The Cloister

and the Castle" (a bit of old York) by Mr. Edwin Moore, are works of such a decidedly high character as to suggest that had this artist availed himself of the advantages of a metropolitan residence, he might ere this have been in the front rank of popularity. There are many works both in oil and water colours by our local artists, among which may be mentioned "Monte Rosa at Sunrise", and "Red Deer, Lock Lomond", by J. Walton, both noticeable for their very careful work and truthful finishing; "The Pass of Glencoe", and two portraits, by J. W. Knowles; and small works by T. Guy, J. Ashton, S. Smith, S. Harrison and others. In water colours W. Moore sends some very faithful transcripts of natural scenery, and Mr. W. Monkhouse has carefully painted views at Birk Craggs, Harrogate, Saltsburn, the river Rye, Guisbro' and Rieveaux. Mr. J. W. Boddy, so deservedly well known, sends some York views; while other contributors are Mr. J. A. Kean, T. Dudley, G. Fall, and J. W. Knowles.

In looking through this exhibition one cannot help wishing that the resident artists would make more use of the many themes that lie so close to their own thresholds, the city and its vicinities are rich with historical associations and scenes of varied interest and beauty; and although the Minster, the city walls and bars, its churches and ruins, are all sketched over and over again, we somehow feel that the old stone walls and houses only are there, and that the "pictured story", that "scenic history" that links them to our human life, both of the present and the past, has not been presented to us as it might be.

DERBY.

Mr. R. Keene's seventh annual spring exhibition of modern works of art, held in St. James's-hall, Derby, closed on the 17th June. Nearly 500 works were sent in, comprising many from local artists, and including both oil and water colour, as well as china and terra cotta painting. The spacious room was divided into five bays by great screens, thus securing a large hanging space, while the works in china, &c., were arranged on large tables at the upper end of the hall. On the whole the show of water colours was superior to that of the oils. Besides the works catalogued, about a hundred others, the property of Mr. R. Keene, were added to the collection; and some fine specimens of modern etching and engraving. In modelling there were only three examples: a bust of the Rev. T. Berry, by Herbert Hogg, a promising young artist; and two large medallions by Allen Hutchinson, that of Bishop Selwyn being the finest. Altogether it was an interesting and spirited exhibition. The following artists sold works:—Mary H. Batchelor, A. Castelli, Miss Cox, G. F. Day, Hamilton, P. J. Hammond, E. B. Herberts (2), George Hodgson, Miss Hodges, W. C. Keene (3), Arthur Legge, W. Lewis (4), T. C. Moore (2), David Payne, Miss Postlethwaite, W. T. Reed, Rivers (2), J. W. Sharp (2), A. Stalker, George Turner, Elizabeth Whitehead (7), Fredk. Whitehead.

Mr. Hasse is exhibiting at Leeds one of Mrs. Butler's latest works, "Scotland for Ever."

The Horners' Company propose to hold an exhibition of articles made of horn, and invite the cooperation of owners of articles of ancient and modern art and utility made of that substance.

The sales of works shown in the Southport exhibition have exceeded £2000.

The Studio.

Mr. RAGGI has finished the clay model for the over life size statue of Lord Beaconsfield which is to be placed in Parliament-square. The "Academy" says it will be found to be a work of much dignity. Mr. Raggi represents Lord Beaconsfield as the prudent and sagacious counsellor, brooding, it may be, on the latest phase of an Asian mystery. The great statesman is in his peer's robes, which cover a diplomatic or court dress. His head is drooped, and an expression of meditation over-spreads the aged features.

Mr. SURTEES has returned to England with sketches made during the spring at Mentone, Alassio, and Lago Maggiore.

M. MUNKACSY is busy on drawings for a Crucifixion which is intended to be on the same scale as the "Christ before Pilate."

The fourth panel of Mr. F. MADOX BROWN's series of historical frescos in the Town-hall, Manchester, is finished. It represents the establishment of Flemish weavers in Manchester, A.D. 1363, by Queen Philippa of Hainault. Her Majesty and female attendants have been "maying", and consequently each is clad in Lincoln green and bears a flowering branch of hawthorn. A Fleming shows a piece of green cloth to the queen; he is assisted by his wife, child, and a workman; a row of street children appear on our left. On our right an old weaver and his apprentice sit in front of his shop. The key-note of the fresco is green.

To get a painting photographed prior to its being sent to the Academy, says the "Photographic News", is now an established custom. Some painters, it is added, are following the example of their French brethren, and publishing photographic copies of their pictures.

Our local artists, says the "Manchester Guardian", have been unusually active in regions outside their usual beats. Mr. George Crozier has spent most of the winter and spring at Cannes, on the Riviera, and the northern part of Italy. Mr. E. Bancroft went during the winter to Algiers, and finally to Seville, where he made a number of interesting drawings of the architecture and the people. Mr. Partington also visited Tangiers, Seville, and other parts of southern Spain. Mr. George Sheffield still remains at the Isle of Man, where he proposes settling for good. Mr. Moxon Cook has been in the Highlands; and Mr. R. Redfern has made a long stay at Armbouth, on the banks of the Thirlmere. There is the usual contingent of painters in the Conway Valley, including J. Knight, Charles Potter, Anderson Hague, W. Meredith, J. Artingstall, H. Menshaw, W. D. Barker, and others. Miss Robinson, Miss Dacre, and Miss Atkinson having been working during the spring at Clovelly, and Miss E. G. Thompson near Barmouth.

HAPPY THOUGHT.—Young Tonemdown has at last had a picture (and a very bad one too) hung on the line at the Royal Academy. He disguises himself as a policeman, and stands by his picture all day. Great success!

One incident of Garibaldi's death will probably supply a subject for the painter. The sun was just rising: a bird perched upon the sill of the open window of the room, and sang jubilantly. "Quanto e allegro!" said the dying hero: "how joyous it is"! Not an epigram, truly, this deathbed remark; but touching enough, by its very simplicity, in the circumstances. One of the

cheap illustrated papers, by a happy instinct, we see, seized the incident for a wood cut.

Academies and Institutes.

At a sale of pictures of the Dutch and Flemish schools which took place last month at Brussels a set of five small pictures representing the senses, by Gonzales Coques, were bought by Mr. Burton for the National Gallery. The price was £850. Mr. Doyle secured for £136, an example of the same master for Dublin, also a landscape by C. Huysmans for £75, and a landscape with animals by J. F. Soolmaker for £85. A Rubens, Virgin and Infant Christ, went to M. Sedelmeyer for £645.

Professor Huxley presided at Willis's Rooms last month at the 67th annual dinner of the Artists' General Benevolent Institution. There were present, amongst others, Sir Frederick Leighton, Mr. Prescott Hewitt, Mr. Horsley, Mr. Yeames, Mr. Samuel Cousins, Mr. Poynter, Mr. Leslie, Sir John Gilbert, Mr. Val. Prinsep, Mr. Briton Rivière, Mr. P. Graham, Mr. Frank Dicksee, Mr. Marcus Stone, Mr. J. M'Whirter, Mr. Woolner, Mr. J. E. Boehm, Mr. Birch, Sir P. Owen, and Mr. Millais, (hon. secretary). The income for 1881 was £4,176, and a sum of £3,596, was distributed among 145 applicants in sums varying from £10 to £80 at a cost of 9 per cent. In speaking to a toast Sir F. Leighton remarked that Professor Huxley was indirectly connected with art in the person of his gifted daughter (cheers). Professor Huxley, in response, said Sir Frederick Leighton's reference had touched him in the tenderest point, for he was open to receive the most enormous and shameless flattery in regard to his children.

The Royal Commission on Technical Instruction were recently at Zurich, where they investigated the school system and inspected some of the factories. At Heidelberg the university was visited, and the opinions of some of the professors were obtained. At Stuttgart the system of industrial teaching imparted to apprentices on leaving the primary schools, which is given in evening classes and on Sundays, was also investigated. At Munich the commissioners inquired into the training of chemists in the great colour factories, and special attention was given to the art instruction of Munich in its application to trade purposes. The commissioners spent some time in inspecting the Kunst-Gewerbe Schule, where male and female students not only receive a general education in art, but also apply their knowledge to the designing of textile fabrics and wall papers, to glass and porcelain painting, wood and ivory carving, metal chasing &c. Subsequently the commissioners arrived in Vienna.

It is stated that a very powerful, influential, and numerous-signed memorial has been presented to the President and Council of the Royal Academy by outside artists, praying that in future the number of works to be sent in by each individual, other than academicians or associates, may be limited to three.

Mr. Harry P. Gill, a pupil of the Brighton school of art, and holder of a scholarship at South Kensington, is about to leave for Adelaide, South Australia, to take a post under the colonial government at the institute of that place, as art lecturer and teacher of design, the

authorities being desirous of bringing the influence of a trained teacher to bear upon the art industries of the colony. Mr. Gill is one of the many successful pupils of the art master at Brighton, Mr. Alexander Fisher.

Mr. Purdon Clarke, who was recently sent to India by the Science and Art Department for the purpose, has succeeded, it is stated, in collecting a number of interesting examples of native art-workmanship, which will next spring constitute a new feature of the exhibitions at South Kensington, and be available, under the circulating system, for the benefit of the provinces.

The first outdoor sketching excursion this season of the Dublin Sketching Club took place on Wednesday, May 31st. The members met on the historical ground of Dalkey Island, and several interesting bits in oil and water colours were the results of the day's work. The members were most hospitably entertained at a luncheon, picnic fashion, by the vice-president, Mr. M. A. Boyd.

Great changes have been made in the personnel of the Dudley committee of management.

There seems some arrest of the decline of the Arundel Society: the last report shows an increase of income again, and a credit balance of £73.

The Liverpool Ladies' Art Society, opened at 79, Bold-street, Liverpool, has for its object, like several other associations of the kind, to exhibit and dispose of artistic, decorative, and ornamental productions by ladies. Needlework, however, is excepted. Classes for instruction in oil painting, water colour drawing, painting on china, glass, and dress fabrics, wood carving, engraving, and other similar pursuits, are a part of the scheme. Miss E. Robinson is the Hon. Secretary, and the good faith of the promoters may be confidently vouched for.

Art Sales.

THE PICTURE MARKET.

THE HAMILTON SALE.

On Saturday the 17th of last month commenced the sale of the Hamilton Palace collection, and the Dutch and Flemish pictures were on that day brought to the hammer at Christie's. Tickets were issued for places in the auction room, unprivileged spectators filling up the remaining space to the last yard. Mr Woods was in the rostrum. Lord Rosebery was near at hand, though his bidding was in the hands of Mr. Davis. It was understood that Mr. White was buying on behalf of the Duke of Westminster. Mr. C. B. Denison, Mr. George Salting, Mr. Louis Huth, Mr. A. Andrews, Mr. James Orrock, and Mr. Marcus Huish, were among the crowd. Mr. Doyle was there, for the National Gallery of Ireland. Various interests were represented by Mr. Agnew, Mr. McLean, Mr. Graves, Mr. Martin Colnaghi, Mr. Dowdeswell, the Messrs. Mendoza, and others. M. Bourgeois, M. Sedelmeyer, and M. Trip, formed the Paris contingent; and M. Hollender had come from Brussels. Mr. Faed, R.A., Mr. Henry Wallis, and many artists of note, entered the rooms during the afternoon, but few of these were early in their attendance, as the funeral of Cecil Lawson had kept them, as a body, away from King-street. Mr. Burton and Mr. Robinson watched the sale on the behalf of the Government, the former being charged with authority to spend a certain sum in purchases for the National Gallery.

The first of the *Van Dyck* portraits of Charles I., was bought for £808 10s., by M. Sedelmeyer. A *Holbein* portrait of the Lord Protector Somerset, in a black furred dress and cap, and wearing a chain, with a massive ring on the left fore finger, went for £514 10s.. to Mr. White, presumably for the Duke of Westminster. The oval portrait, in grisaille, of the Duc d'Olivarez, by *Rubens*, with a florid symbolical ornamentation wreathing the likeness, went to the bid of Mr. Winkworth, for £472 10s.; *Lucas Cranach's* "Judith with the Head of Holofernes", a well known picture, included by Dr. Waagen in his "Art Treasures in Great Britain", to Mr. Laurie, for £115 10s.: this will go to Glasgow. Mr. Beckett Denison's first purchase was an excellent specimen of *A. Van Neer*, a view of a Dutch riverside town, by moonlight, for which the purchaser, boldly bidding on his own account gave £278 5s. There were two portraits of Albert Durer by himself, in this collection; and the first now came on for bidding, which went for £409 10s., to Mr. J. H. Pollen. Shortly afterwards came *Van Dyck's* full-length portrait of Henrietta Lotharinga, Princess of Phalsburgh. The bids for this progressed amid stimulating thumping of sticks and umbrellas on the floor, and the hammer fell at two thousand guineas to Mr. Davis, for the Earl of Rosebery. Two *Van Lints* were bought for Glasgow, by Mr. Laurie, for £57 15s., and £69 18s. respectively. *G. Van Tol's* interior with a cobbler at his work, quite equal in execution and expression to his girl with a fowl in the gallery at Cassel, was bought for £493 10s. by Mr. Bradley, who was followed eagerly by competitors, dropping off one by one towards the decisive bid.

Now Mr. Burton came forward for the alleged *Civitta*, in behalf of the National Gallery. *Hendrik de Bles*, called *Civitta*, is rather a scarce painter. The National Gallery contains already two of his works. The picture now offered was one of St. Jerome in a cave. Its attribution to *Civitta* is doubted, but not its value. Mr. Burton secured it for £493 10s., which was his only purchase. Mr. Agnew next bade determinedly for a grand work by *Jan Van Huysum*; a group of flowers in a vase with bas-reliefs, and placed on a marble table with a bird's nest containing eggs: this, after a spirited competition, he obtained for £1,228 10s. A landscape by *Isaac Ostade*, with a reclining peasant and a tethered horse, cost Mr. Radley £556 10s. Mr. Denison contested with Mr. Agnew the purchase of *W. Van der Velde's* marine picture "A Calm," with a yacht at anchor, and a man of war saluting in the distance, which he finally obtained for £1,365. A portrait by *Rubens* of his first wife, Elizabeth Brandt, at the age of thirty, an altar scene in background, 46 in. by 36 in., was first put up at 500 gs., but rose speedily, and was knocked down to Mr. Whitehead, presumably for the Duke of Westminster, for £1,837 10s. The next purchase, "The Ford," by *N. Berghem*, fell to Mr. J. H. Pollen for £735. The portrait of Edward VI., which, until the day of the sale was catalogued as by Holbein, though now agreed to be a *Streeter*, was next disposed of to Mr. Whitehead for £798, a sum far higher than was given for the works which were passed unquestioned as by Holbein. An oval design of extreme beauty in griselle, for a silver salver, of the Birth of Venus, by *Rubens*, was bought by Mr. Denison for the high price of £1,680. An interior of good quality of the familiar repulsive Dutch type by *Adrian Brouwer*, was bought by the amateur Mr. Ionides for £609. Then

followed "The Loves of the Centaurs", by *Rubens*, which rose steadily from 500 gs. until it fell to "Mr. Stewart" for £2,100. This picture was sold in 1802 for £273, and again in 1810 for £640 10s.

The best price but one—that given for the great *Rubens*—was now obtained for the much looked for watermill by *Meindert Hobbema*. Though hardly in its best condition, this picture, which was put up at £3,150, fell to Mr. Sedelmeyer for £4,252 10s., a sum, if compared for example with a specimen of the younger school like Meissonier's "Ruskin Napoleon", the price of which was £1,837 10s. more, extremely moderate. Next came *Cornelis Janssen's* portrait of James I., in white doublet, with brown cloak and hose embroidered with pearls and gems. It was bought by Messrs. Colnaghi for £735. The second of *Durer's* portraits of himself with long black hair and beard and holding a scroll, was bought by Mr. Rutter of Paris for £388 10s. Mr. Davis, for Lord Rosebery, obtained the miniature whole length by *Holbein* of a Knight of the Garter (Lord Dacre) for £89 5s. This picture, which is not more than six inches by four, is mentioned in the original catalogue at Windsor Castle as having been "changed with the deceased Lord Marquis of Hambleton when your Majesty was Prince." *Rembrandt's* Head of a Lady, in rich dress and cap with pearl earrings, was purchased by Mr. Winkworth for £630. The Interior of a Cabaret by *Ostade*, signed and dated 1656, was put up at 250 gs., and after a vigorous fight was secured by Mr. Denison for £1,837 10s. A half length profile of Queen Henrietta Maria by *Van Dyck* cost Mr. Agnew £735, and the "Adoration of the Magi", by *Jan Mabuse*, from the Beckford collection, fetched £525. The landscape with man watering his horse by *Wouwermans* went to Mr. Fitzhenry for £693.

An important lot, "A Woody Scene", by *Jacob Ruysdael*, knocked down to Mr. M. Colnaghi for £1,218, brought us to the last lot of all—the great work by *Rubens*—"Daniel in the Den of Lions." This picture was exhibited at Burlington House in 1873, and represents the Prophet (somewhat fat and weary) sitting naked in the middle of the den, his hands clasped, and his countenance directed upward with an expression of earnest prayer. Nine lions prowl around him. There exists another "Daniel" corresponding with the picture now sold, which is of greater excellence, and was presented by the late Sir Richard Worsley to the parish church of Godshill, near Ryde, where it is now the altar piece. The fact was known to a few persons in the rooms and may have influenced the price. The lot was put up at £1,050, and there was some applause when the hammer fell to Mr. Denison's bid for the moderate sum of £5,145, many persons in the room having expected the price to reach £7,000.

With this closed the first day—one of the most important of a sale destined to rank amongst the greatest in Art history. The total sum realized for the 80 pictures was £43,206 10s.

On Saturday the 24th came on the Italian pictures. Mr. Burton was at hand for the National Gallery, with two opponents from the French government, M. Gauchez and M. Conradsch. Every picture which was desired for the national collection was, we believe, obtained, and at a very moderate expenditure. The great contest was over the large work of *Botticelli*, "The Assumption of the Virgin," which was acquired by the trustees for £4,777 10s. M. Gauchez contested this up to £4,725,

going by this bid 50 gs. beyond his limit, on his own responsibility. The other pictures bought by Mr. Burton were—"The Adoration of the Magi," by *Botticelli*—£1,627 10s.; the *Andrea Mantegna* monochrome, "Summer and Autumn"—£1,785; the *Giorgione* "Story of Myrrha," for £1,417 10s.; the small portrait attributed to *Leonardo*, No. 344 in the catalogue—£525; and the large work of *Tintoretto*, "Christ Washing the Disciples' Feet." For this last only £157 10s. was given. This is a large gallery work by the painter, containing many figures the full size of life, painted on canvas 79 in. by 160 in., joined across the middle horizontally, the seam being open and the surface of the picture generally obscured by chilled and darkened varnish, but substantially in a sound condition. Fortunately for the National Gallery, this picture attracted the notice of few but those who were practically skilled in detecting a fine painting under a dense cloud of dirt. Consequently little was thought of it by most of those present, and it was speedily knocked down at the bidding of £157 10s. from Mr. E. M. Blood, who had undertaken to act for Mr. Burton, and thus obviate competition. As regards the "Story of Myrrha," by *Giorgione*, the price given by Mr. Burton is generally considered to be much below its value. Messrs. Agnew, it is stated, were asked to buy it on commission at any price up to 5,000 gs., but declined to compete with the National Gallery.

Some years ago Mr. Ruskin bought from Mr. Wallis, the art dealer, a small painting by Meissonier for 1,000 guineas. The subject was "Napoleon I. in the Campaign of Paris;" the size 12½ in. by 9½ in. This painting was brought under the hammer again last month at Christie & Manson's, and, after a long contest between two bidders, was sold again to Mr. Wallis for £6,090! This is about £56 the square inch. It is understood that Mr. Ruskin sells this work in aid of his undertakings at Sheffield. There was no reserve price. A report of the sale says it was soon discovered that the contention lay between only two bidders, Mr. Wallis and a gentleman who sat next him, Mr. Arnold, of the firm of Arnold & Tripp, of Paris. Quietly these two antagonists sat together, each surprising the other with his spirited advances, and the audience watching them with the deepest curiosity and enlivening the contest with applause. There came a serious pause at Mr. Arnold's bid of 5,700 guineas, and everyone began to think this must win; but Mr. Wallis again advanced with his 5,800 guineas, and then Mr. Arnold remained silent as Mr. Woods, the auctioneer, slowly repeated the sum, and at the third time the hammer fell with a loud round of applause. The picture may be briefly described as representing Napoleon in his grey overcoat, white buckskin breeches, and white waistcoat, wearing his star and orders, mounted on a white barb, looking sternly out across the battlefield. It was painted as a commission from the Prince Napoleon Jérôme for about £600, and goes back to a private buyer in Paris for whom Mr. Wallis acted at the sale. Since its purchase, Mr. Wallis has taken the picture to show to the Prince and Princess of Wales.

There was sold at Christie's last month a fine bust in polished white marble of Oliver Cromwell in armour and wearing the Dunbar medal, which the catalogue stated was supposed to be a work of Bernini, and some have attributed to Roubiliac. This work has long been

known as in the possession of the late Mr. Barnett, who refused to part with it, although he was offered by a late Duke of Norfolk 3,000 guineas, "or any price he might name." Mr. Barnett left it in his will to "the Duke of Norfolk," but as he died after the duke to whom he intended to give the bust, it became the subject of a lawsuit, and was now sold under direction of the court. It fetched £556 10s.

Holman Hunt's "Strayed Sheep," originally named "Our English Coasts," was sold last month by Messrs. Sotheby for £700.

Mr. Burne Jones's picture in the Grosvenor, *The Tree of Forgiveness*, has been purchased by Mr. Agnew.

UNDER THE HAMMER.

BRIC-À-BRAC AT THE HAMILTON SALE.

While it is perfectly true that the prices given for the bric-à-brac at the Hamilton sale are sensational, and in many cases far beyond any value which, apart from sentiment and the passion for collecting royal relics and ducal properties, can be computed by the connoisseur in such matters, many are by no means so far in excess of actual value as some have imagined; and in several cases the prices, though enormous, have not reached the sum which it would cost to produce similar works. As an instance of this let the cost of such a bust as that of the Emperor Augustus be calculated, by the addition of the cost of such a block of antique Egyptian porphy as would be required, the time and skill necessary to work such adamite material, and the expense of mounting with such highly chased, finished and gilded metal ornaments, the result would certainly be a larger figure than the 1050gs. given by Mr. Joseph for this magnificent specimen. The cost too of the production of such a suite of three pieces of furniture as was sold on the third day for about £15,000 would probably startle the uninitiated; and though the sum of 6,000gs. is an almost fabulous price for a table measuring about 2ft. by 1ft., and standing 2ft. 6in. high, still the sums given for its companions, the secretaire and commode, £8,925, is probably not more than three or four times the original cost. Nor are these high prices for furniture by any means without precedent, we have Mr. Hungerford Pollen's authority for the fact that Cicero paid £9,000 (a million of sesterces) for one table; and that of two others which belonged to King Juba, one was sold by auction for over £10,000, while, to come down to a recent period, an old French table, a very fine example, now in the Louvre, cost the French government £11,000. A clock (the lyre shaped old Sèvres one, with pendulum of old pastes) which on the second day of the Hamilton sale brought 440gs., was little, if at all, inferior to that which realized 2,000gs. at the Shandon sale seven years ago, though that enormous price was reached under exceptional circumstances, and the price of a modern copy is about £100. In numerous instances the sums realized in the sale under notice, were approximately named by prominent dealers, whose predictions were in many cases rather over than under the actual result.

On the other hand, many of the lots have brought prices quite out of bounds. Lots 167 and 168, comprising ten very pretty marqueterie high backed chairs, were knocked down for 365gs., about three times the price which had been generally expected; and the little pedestal cabinet by Buhl, lot 174, brought the

almost incredible sum of 2,200gs. This and some other specimens which were bought by Mr. Denison, fetched abnormal prices, partly because of their extreme rarity and excellent condition, but partly also because Mr. Denison insists on being his own commission agent, and thereby causes an amount of spirited bidding from some of the wealthier dealers who can afford to run the chance of having a lot or two knocked down to them which has been "peppered."

The difference between the prices realized by two metal gilt chandeliers attracted some attention. One, lot 164, for 16 lights of important size, sold for 210gs.; while a similar piece, about a quarter the size, for 6 lights, fetched 400gs.; the explanation being that the larger chandelier was made comparatively recently, and copied from the small and original one. Mr. Denison had a dear bargain in his 210 guinea purchase, since it was either worth 700 as a genuine old piece, or about 50gs. as an imitation.

As an instance of the extraordinary interest which this sale has awakened, it may be mentioned that of a thousand guinea catalogues not one remains on hand, and Messrs. Christie are continually receiving applications, while the sum netted by the auctioneers from the sale of the plain catalogues sold at 5s. must be very considerable. Each view day has been crowded, and while the second portion was on view an unfortunate accident happened by a clumsy visitor dropping the cover of a Sèvres vase and breaking it.

The subjoined extracts from the catalogue with the sum realized by each lot will shew the reader who has not viewed the collections which were the most hotly contested specimens: and the catalogue is so fully descriptive as to need no further comment.

ENAMELLED CHINESE PORCELAIN.

Pair of pink vases and covers, enamelled with flowers in brilliant colours, and with flowers and foliage in medallions on white ground. 17in. high.—£420. (Donaldson.)

Pair of vases and covers, enamelled with flowers and ornaments in brilliant colours on green and pink ground, and with birds, foliage and flowers in large medallions on white ground. 4ft. 3in. high.—£986. (Stettiner.)

Pair of oviform vases and covers, black ground, deep ruby borders, enamelled with brilliant colours, each with three large medallions of flowers and landscapes on white ground. 17½in. high.—£420. (Denison.)

Pair of mandarin vases and covers, white ground, slightly raised foliage and flowers, foliage in gold, in large leaf-shaped and smaller medallions, covers surmounted by kyilins, gilt and enamelled in colours. 53in. high.—£1239. (Wareham.)

OLD JAPAN LACQUER.

Oblong chest, black lacquer, raised landscapes in gold, studded with animals, birds, etc., in silver and gold, with a large medallion, similar in the lid. Formerly property of Napoleon I.—£735. (Whitehead.)

CARVINGS IN AGATE AND JADE.

Pair of globular bottles, pale green Indian jade, inlaid all over with flowers and leaves in lapis lazuli, jade, rubies, and other precious materials, borders of gold, on Louis XVI. stands, formed as three female figures of gilt metal supporting bronze palm trees, on triangular marble pedestals supported by camels on marble plinths. 20in. high.—£1522 10s. (Radley.)

DECORATIVE OBJECTS.

Pair of tall oviform vases, of old gros-bleu Sèvres porcelain, mounted with ormolu, bird's head handles, and festoons of flowers and foliage, chased in high relief by Gouthiere. 14in. high.—£1680. (Clarke.)

- Louis XIV. chandelier, of ormolu, with branches for six lights, chased with scrolls and flowers, and with vase in centre chased with masks.—£420. (Davis.)
- Pair of cabinets of ebony and mahogany, front formed of large panel of Japan lacquer, landscape and figures in gold, on black, border of mother-of-pearl, trellis, and flowers, enclosing drawers panelled with slabs of Japan lacquer, mounted with ormolu friezes and ornaments of classic design, painted medallions by Auguste, surmounted by a rose granite slab on high open stand and marble plinths. 2ft. 3in. by 1ft. 6in., 4ft. 11in. high.—£1029. (Denison.)
- Louis XIV. pedestal cabinet, by Buhl, inlaid with designs in engraved brass and white metal on tortoiseshell, mounted with ormolu mouldings, masks, and festoons of foliage, circular medallion of Louis XIV. in front, black marble slab, 2ft. 8in. by 1ft. 8in., 3ft. 6in. high.—£2310. (Denison.)
- The D'Artois cabinet, a Louis XIV. commode, ebony inlaid with panels, by Buhl, of brass and white metal on tortoiseshell, mounted with massive handles and ornaments of ormolu, chased with bacchanalian and other masks in high relief, monogram C.A. and arms of France surrounded by boys with garlands of flowers forming the key plates, and steel key with openwork handle, surmounted by a fine slab of malachite. 5ft. 4in. by 2ft. 2in., branded with monogram M.E.—£766. 10s. (Denison.)
- *Oblong table, of antique Egyptian porphyry, unusual size, on stand of ormolu, the legs being terminal winged figures holding cornucopias, on stand with stretcher, boldly chased with masks and foliage in high relief. 7ft. 4in. by 2ft. 10in., and the companion table.—£1890. (Colnaghi.)
- SCULPTURE.
- Bust of the Emperor Augustus, antique Egyptian porphyry, with gilt metal ornaments.—£1102 10s. (Joseph.)
- OLD CHINESE PORCELAIN.
- Pair of celadon-green flat shaped vases, ornaments in slight relief, mounted with handles formed as boys holding festoons of flowers, border with shells and scroll ornaments in ormolu, of the time of Louis XV., on stands of same. 12in. high.—£850. (Denison.)
- DECORATIVE OBJECTS.
- *Cabinet, with four doors and drawers, on six legs, painted with allegorical figures and trophies in colours on gilt ground, with jasper slab. 4ft. 11in. wide, 3ft. 1in. high.—£777. (Whitehead.)
- Louis XVI. clock, by Robin, enamelled dial showing the days of the month and phases of the moon, case of chased ormolu, with figures of boys allegorical of sculpture and architecture, surmounted by a vase, with festoons of foliage.—£661 10s. (Denison.)
- Ebony cabinet, inlaid with large slab of Florentine pietre dure mosaic of a vase of flowers, with fourteen smaller slabs above, with fruit and flowers, small glazed cupboard at the sides, mounted with ormolu. 6ft. high.—£409 10s. (Litchfield.)
- Louis XVI. upright secretaire, panels of pollard wood and ebony borders, door and frieze covered with drawings of figures, flowers and lace, mounted with ormolu, openwork gallery, centre cupboard inside painted with large portrait, numerous drawers with pastoral subjects in borders painted to imitate lace. Formerly the property of Mdme. Du Barry. 5ft. 4in. high by 2ft. 7in. wide. Stamped P. H. Pasquier.—£430 10s. (Attenborough.)
- Louis XVI. upright secretaire, made for Marie Antoinette by Riesener, oval chasing in centre by Gouthiere, representing doves, a quiver of arrows and flowers in a shield-shaped panel of marqueterie with wreaths of flowers in colours; oblong panel of marqueterie beneath, with

basket of flowers, fruit, and other ornaments, borders of flowers and marqueterie trellis, mounted elaborate chasings of flowers and mouldings of ormolu, white marble slab, and ormolu gallery. Signed, Riesener fe. 1790. Branded with cypher of Marie Antoinette and Garde Meuble de la Reine on back. 4ft. 9in. high by 3ft. 6in. wide.—£4620. (Boore.)

Commode, ensuite. Signed, Riesener fe. 1791.—£4305. (Stettiner.)

Oblong writing table, ensuite, drawer fitted with inkstand, writing slide, and shelf beneath, oval medallion of a trophy and flowers on top, trophies with four medallions round the sides. Stamped J. Riesener, branded underneath with cypher of Marie Antoinette and Garde Meuble de la Reine. The last three specimens were executed for Queen Marie Antoinette. "In all probability the suite of furniture, as a whole, is the most important and beautiful work of its kind produced in the age of Louis XVI. They were exhibited at the South Kensington Loan Exhibition 1862.—£6800. (Wertheimer.)

The first three days sales realised £91,763.

Amongst the most *recherché* specimens which will be sold while the July number of the *Artist* is in the press are the following:—Lot 469, a bronze bust of Jupiter Serapis, which has a long pedigree, having passed through Barberini, Portland, and Strawberry-hill collections. Lot 488, a jug 12½ inches high with handle, cut out of a solid mass of aventurine jasper. Twenty-two lots of charming Sèvres, amongst which however a single specimen of rose du Barry does not appear, but which includes two female figures 14 inches high, which are quite extraordinary to find in Sèvres, and a most beautiful little vase and cover turquoise ground 13½ inches high. There are also many fine bronzes, a pretty ornament in silver and *crystale de roche* representing St. George and the dragon, said to have been presented to Henry VIII. by Francis I. on the field of cloth of gold; and last though by no means least, a pair of Buhl armoires about 9 feet 6 inches high with figures in relief on the doors. These were formerly in the Louvre, and in design and workmanship are simply magnificent.

Local Art Notes.

BIRMINGHAM.—(*From our Correspondent.*)—The new free library, which was publicly opened on the 1st of June, is a veritable palace of the people. Phoenix-like, it has risen from the ashes to which the former library was reduced on January 11th, 1879. It is a truly noble resurrection. The fire which on that black January day consumed our precious treasures, many of them quite unique, spread dismay and consternation amongst all classes of the people, and indeed sympathy and sorrow were expressed by lovers of books in all parts of the world. But out of that terrible calamity good has come. We have now a library which puts the old one completely in the shade. Whether we regard its increased size, its noble proportions, or the exquisite beauty and artistic taste displayed in all the details of its decoration, it is a building, I think, of which any great city might well be proud. At the mayor's banquet on the opening day, Sir P. Cunliffe Owen paid a well-deserved compliment to the architect. He said every little detail had been the work of that gentleman's

own hands, and when he looked around the gallery and observed and admired the architectural details, he ventured to say that the library and its decoration were not only an honour to Birmingham but to the whole kingdom. He thought it was meet and right that they should bear testimony to the great work of their eminent citizen, John Henry Chamberlain. He was glad to hear that Mr. Chamberlain was to be the architect of the new school of art. He ventured to predict that that school of art would become a model, and that those generous people who had helped so much towards it would feel grateful to Mr. Chamberlain for having been the means of erecting such a noble institution for Birmingham—one that would be copied by many towns throughout the country.

One of the noble galleries is utilised as a temporary art gallery for the display of the choicest of our art treasures, until their permanent home is completed. Since the opening it has been visited by many thousands of the people, and it has won golden opinions from all sorts of men.

Another architectural triumph has been achieved in the new Baptist church opened during the past month in the Hagley-road, Edgbaston. It is a very handsome building in the early English style. Its noble tower stands out as a prominent object from many points for miles around. It is a decided acquisition to the ecclesiastical architecture of the town, and is quite an ornament to the neighbourhood in which it is placed. It is built entirely of stone. The architect is Mr. J. Cubit, of London. The stained glass windows were executed by Messrs. Camm Bros., of Smethwick.

At a meeting of the Royal Society of Artists, held on Wednesday June 14th, Mr. Jonathan Pratt was elected hon. secretary, pro tem., in place of the late Mr. Allen E. Everitt.

Obituary.

CECIL LAWSON.

On the 10th of last month, at the age of 30, died CECIL GORDON LAWSON, of Heathedge, Haslemere, and of Chelsea. He had been unwell for some time, and went in the early part of the year to Mentone, whence he returned with a full sketch-book, but without better health. An attack of inflammation of the lungs proved fatal. The deceased, who had just passed the threshold of success, and had before him the promise of a distinguished career in landscape, was the son of a portrait painter, and was brought up in the art companionship of his brothers Wilfred Lawson, painter, and Malcolm Lawson, musician. Many will remember the sensation created when his pictures of "The Minister's Garden—a Tribute to the Memory of Oliver Goldsmith", and "A Pastoral in the Valley", were first brought into notice at the Grosvenor Gallery, and the first named work was bought for £1,200 at the private view, by Mr. Huth. Mr. Lawson had been admitted before this at Burlington-house, but his pictures had not been well hung. In 1876 his "Hop Gardens of England" was there; in 1877, his "View from Don Saltero's, Cheyne-walk, temp. 1770"; next year, "The Wet Moon—Old Battersea", and "An Autumn Sunrise", these were followed by "A Moonlight Pastoral"—the picture which was afterwards shown better at the Grosvenor Gallery. In the present exhibition at Burlington-house there are three pictures

by him—"Blackdown, Surrey", the "Doone Valley", and "Peachblossom." Two of his last and finest, painted after he had seen the beauties of colour in the Italian landscape, are now in the Grosvenor Gallery—"The Road to Monaco", and "The Storm-cloud, West Lynn." A writer in the *Daily News* remarks of Lawson—

His style was large and imposing, his colour deep and strong, and there was about his compositions a certain suggestiveness which is at the very foundation of poetic painting. He had what is daily growing rarer in all the realms of art—the gift of imagination. He saw in his pictures, and made others see, something more than what was actually set down upon the canvas. Such power condones many technical defects. The mind open to the light that never was on sea or shore, joined to the hand that can trace the vision and give it to the world as a respite from harsh realities, is scarcer than it used to be. It is a reason the more for regretting the early loss of a painter who looked on earth and sky with the eye of a poet.

The deceased artist leaves a widow (Constance, daughter of the late J. B. Philip, sculptor) and one child, a son.

Mr. WILLIAM CLAUSEN, brother of Mr. George Clausen the well-known painter, and himself a decorative artist of rising reputation, died at Fulham last month, aged 27.

On the 10th of June, after a week's illness, died a man whose work we have often had occasion to bring before the notice of our readers, WILLIAM HENRY SIMMONS. This able engraver was born in London, June 11th, 1811, and was, therefore, exactly 71 years old. He translated many of Landseer's pictures, some of those of Millais, many of Faed's; Hunt's "The Light of the World" (twice) and his "Claudio and Isabella"; Tissot's "News of our Marriage"; Frith's "The Marriage of the Prince of Wales"; Hook's "Luff, Boy!" and Rosa Bonheur's "The Old Monarch." He had just completed the etching of a large plate after "The Lion at Home", by the last named painter.

The death is announced at Paris at the age of 82, of the eminent engraver, NARCISSE LECOMTE. His engraving of "Dante and Beatrice", after Ary Scheffer, has obtained universal recognition: he also translated many works of Raphael, and modern portraits. His "Tintoret" is considered to be his chief success.

Sir Henry Cole's will has been proved by Alan Sumnerly Cole and Charles Buller Granville Cole, his sons, the value of the personal estate exceeding £7,000. The testator gives his box at the Royal Albert-hall to the Society of Arts; various medals and papers, including his medal of the exhibition of 1851, and his collection of documents relating to the penny postage, to the South Kensington Museum.

MAURICE PAILLÉ, who drew for the Paris "Charivari" under the name of Cri-Cri, is just dead.

The Royal Society of Artists, Birmingham, closed their spring exhibition on the 10th of June, and a few hours later closed the life of its hon. secretary, Mr. ALLEN E. EVERITT. Our Birmingham correspondent writes:—"This is the saddest blow the society has ever sustained. For a period of twenty-four years Mr. Everitt had held this post. He devoted to it zeal and industry combined with a self-forgetfulness rarely if ever equalled. His utter and complete unselfishness, his never-failing good humour, his constant and genuine courtesy, his care and consideration for the weak and the unfortunate, his

genial and kindly nature, endeared him to all who came in contact with him. The rare zeal and ability which he displayed as hon. secretary of the Royal Society of Artists, as hon. curator of the art gallery, as hon. secretary of the archaeological section of the Midland Institute, as secretary of the Deaf and Dumb Institution, as well as in his private drawing classes, won for him universal admiration and respect. His career has been comparatively uneventful: from birth to death, with rare holiday intervals, he lived in Birmingham a life of singular self-sacrifice. He lived for others, and died in the midst of his labours; but the crowd of weeping, sorrowing friends of all ranks, of various creeds, and opposing parties, which gathered round his grave, showed that he had not lived in vain."

Mr. RICHARD WALLER, of Leeds, died on the 18th June, in his 71st year. Mr. Waller was an artist well known and much respected in Yorkshire. About thirty years ago he made a zealous and not wholly unsuccessful attempt to establish an academy of art in that town; he became its president, and was chiefly instrumental in collecting works for an exhibition of pictures, which though artistically interesting was a pecuniary failure. He then left the town for some years, but returned and settled there. Although he painted historical and poetic subjects, he is best known by his portraits, many of which are justly appreciated for the firm modelling of the head and hands, the sobriety of colour, and the character of the sitter depicted in a fair and expressive likeness. His style was formed on that of the old masters of portraiture, and he had no patience with success obtained by trick or artifice. A full length portrait, life-size, of Mr. Edward Baines, father of Sir Edward Baines, painted about thirty years since, is justly considered a good example of Waller's handling; and a portrait of Mr. Thomas Dawson, for many years president of the Leeds Mechanics' Institution, is a recent and very effective proof that the artist's hand had lost none of its cunning, while his severity in the matter of colour had been somewhat relaxed with a very pleasant result. Art and mechanical science are not usually allied, certainly not in these latter days; but Waller was as confident of being a shining light in the latter as he was assured of a fair reputation in the former. He had long cherished the hope of constructing a prime mover to be actuated by one of the gases, which, under refrigeration and great pressure, become liquid or even solid. Several abortive patents record the steps which the inventor fondly believed were in the upward gradient to success, but we fear that they are really only another legacy of gleanings from dreamland. Richard Waller was a most genial companion, abounding in anecdote, and with just those humorous likes and antipathies which are the sauce piquante of conversation.

The death of JOACHIM RAFF, the composer, took place on the 25th of June, at Frankfurt.

FRANÇOIS GUIGON, the ablest of the Geneva painters, is dead, aged 75.

That odd genius the French painter BIARD has been carried away by a bronchial attack in his 84th year.

JADIN, "the French Landseer," is dead. His age was 77.

On the 19th June, at Ealing, of heart disease, HOWARD WILLIAM MANSFIELD JACKSON, eldest son of the late John Jackson, R.A.

Miscellaneous.

Last month the Prince of Wales went to the performance of "Adrienne Lecouvreur". On the 14th the Prince and Princess visited the exhibition of Signor Costa's pictures. They were present at one of Mr. C. Halle's symphony concerts. The Duke and Duchess of Edinburgh went last month to hear "Lohengrin": the Duchess sanctioned by her presence, on the evening of the 17th, a performance of "La Dame aux Camélias".

"Land" says that Hogarth's house at Chiswick, which after Hogarth's death became the residence of Cary, the translator of Dante, is fast relapsing into a state of dilapidation. The garden is overrun by pigs, and the relieving officer and the inspector of nuisances are frequent visitors. Even Hogarth's mulberry-tree is suffering from want of attention. It has been suggested that a fund should be raised for the restoration of the house and its conversion into a museum. Hogarth's tomb in the churchyard is also in a very neglected condition.

Mr. G. F. Watts, R.A., who was to have been honoured by the university of Oxford last year, but failed to present himself, owing to illness, received at the "commemoration" last month the honorary degree of D.C.L., which it is the odd way of the university to confer as a distinction on distinguished men.

On Saturday the 17th of last month the Prince of Wales unveiled Mr. Onslow Ford's statue of Sir Rowland Hill at the Royal Exchange. The Lord Mayor having introduced the sculptor, the Prince congratulated the artist upon his work, and observed that in the present state of the atmosphere of the metropolis, it appeared to him that bronze was a more suitable material for statues than marble. The statue is 9ft. high, and the pedestal 8ft. The cost of the whole has been about £1,800. Sir Rowland Hill is represented with a pencil in one hand and a note-book in the other, as if making calculations. The design was selected in an open competition by a jury on which were Sir F. Leighton and other Royal Academicians.

Mr. Holman Hunt has been writing to the "Times" in favour of the deceased wife's sister bill, which has failed again in Parliament this session, though rejected by a very small majority.

In connection with the fact that the experiment of giving manual instruction in primary schools is now being tried in Paris, it is stated that a plan of Mr. Charles Leland for having the "minor arts" (upon which he is a well-known authority) taught in elementary schools, is being tried in Philadelphia. The principle advocated by Mr. Leland is that in all schools all pupils should learn to use their hands as soon as they begin to use their brains. "E. L. J.", in a letter to the *Times* says:—

For more than a year past I have been teaching the sons of my poorer neighbours to carve in wood. When I see the aptitude displayed by many of these young boys, the willingness with which they give up a large portion of their Saturday half-holiday, and pay to be taught, and when I consider how few I can teach of the many around me who wish to learn, I cannot but earnestly hope that before long instruction of this sort may not be left to the limited efforts of private individuals.

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The Artist

AND

Journal of Home Culture.

1 JULY, 1882.

FROM MONTH TO MONTH.



HE immediate preoccupation of the art world is the great sale of the Hamilton Palace collection, the treasures in which are being dispersed by a competition which has run up prices to a portentous amount, though some facts will be found noted in our report which show them not to be so unreasonable as might at first sight appear. As the books and manuscripts come on for sale, Mr. Ruskin proposes to be a bidder, in furtherance of that scheme for establishing a perfect museum at Sheffield, to which he holds it now to be his chief duty to devote himself, though he tells us that reclamation of waste mountain land is the object nearest his heart. It is to be hoped that the venerable art critic, if he appears at Messrs. Sotheby's, will not meet with the treatment which, if the writer of our

"Under the Hammer" article this month is not mistaken, has been experienced from the professional dealers by one eminent amateur purchaser.

For the plans which he has laid out as the work of his "Guild of St. George" it seems Mr. Ruskin receives less ready money help than he could desire; and finding that people are hardly prepared, in becoming companions of his guild, to devote to it a tithe of their income, he has lately determined to accept members whose self-denial may be measured by a smaller figure. A summary, with extracts, of a pamphlet he has just issued on the subject, forms an item which, we imagine, will not be the least interesting of the contents of our present number, and will, we hope, result in obtaining, for the museum at least, the subscriptions he desires. Meanwhile he has secured something by selling, at an enormous advantage, a little picture by Meissonier which, however precious, was not a work which he wanted for his model art institution. The sale of this work, to its former possessor, Mr. Wallis, at five times what he originally gave for it, is another item in the really sensational history of the art market of the past month.

A further discussion of men's dress, this time before an architectural audience, has led to conclusions which are much the same as those arrived at in the two or three previous treatments of the subject which we have had to report. There is, indeed, such unanimity in condemnation of the universally derided and universally worn "chimney pot" hat that there ought to be no difficulty in its abandonment: the substitution for trousers of a covering ending at the knee is also a recommendation common to most reformers. Mr. Gotch, whose views we now summarize, adds some suggestions in modification of our coats, and has hit upon a fair object of condemnation in the made-up necktie. Whether he is right in deprecating black cloth, and advocating a freer use of colour in men's dress, may be thought more open to question. Black undoubtedly "becomes" most men; and we doubt if many of us could be trusted to clothe ourselves in colours, till there arises, for our guidance, a Morris among tailors. For such a genius there seems a good opening.

In Wagner's "Tristan und Isolde," just produced, we have a new example of his un-

speakably bad taste in choice of story, and of the musical power which, to many minds, more than cancels that bad taste. On the other hand "Die Meistersinger," a work of his in which the story is neither mythic, nor magic, nor unclean, has met with so unanimous and ungrudging an acceptance as to suggest renewed regrets that he should ever link his music to such stuff as, in the "Nibelungenring," makes the hearer yawn, blush, or deride, with only occasional intervals of admiration.

The merits—for it has some—and the demerits, of Mr. Sims's new realistic play are carefully set forth in our dramatic column. It is regrettable to see a writer for the stage stoop to pick up money from the mud.

When it was determined to present, at Her Majesty's Theatre last month, certain of Shakspeare's plays with the chief character in Italian and the rest in English, those responsible for the medley must have calculated upon the smallness of the respect for Shakspeare which exists in a fashionable audience, as well as upon its admiration for an eminent tragedian. It is consoling to know that such an experiment had not much more success than it deserved.

Collated Opinion.

THE GROSVENOR GALLERY.

Sacred to distinguished men and refined painters, and to people who do odd things.—*Standard*.

In some instances affords a home to the eccentricity which has nothing but eccentricity to recommend it.—*Times*.

Not made this year so much the arena for the display of the thin women with long chins and melancholy faces who form the ideal of beauty with the artists of the "intense" school.—*Builder*.

Neither better nor worse than usual. The school popularly defined as æsthetic, and "greenery yellery", seems to be under a cloud: Mr. Burne Jones is by no means at his best; and his disciples are, metaphorically, nowhere.—*Illustrated London News*.

Presents now, more fully even than the Academy itself, a veritable microcosm of contemporaneous art in England.—*Observer*.

W. HOLMAN HUNT.

We welcome Miss Flamborough albeit the colour is amazing for crude brilliance, the technique is hardly compacted, as that of a painter on papier-mâché, and the emphasis and lighting make the innocent image stare and protrude upon one's aching vision.—*Architect*.

While the splendid carnations are as pure as paint can make them, the features are not unexceptionably modelled; the eyes are big, their expression is vacant, and their lustre glassy. The child's hands are unequal in size and unfinished, and their forms inelegant.—*Athenæum*.

A work of wonderfully conscientious force, and if this way

is the true way to art, is a masterpiece. But we venture to doubt whether this is the true way, for every colour in the picture is screaming at the top of its voice. We "do not see nature like that", as the critic told Turner, and if Mr. Hunt replied, like Turner, "Dont you wish you did"? we can conscientiously answer that we are very glad we don't.—*Daily News*.

An elaborate joke successfully perpetrated.—*Observer*.

Full of faults almost as irritating as the merits that accompany them, but must stand, nevertheless, as the finest piece of painter's work here, if only for the magnificence of its colouring. The exaggerations themselves are nearer to truth than the conventions of other painters, and with every increase of education in colour, the eye would grow to see it more in the way of Mr. Holman Hunt.—*Times*.

E. BURNE JONES.

The Tree of Forgiveness is the almond, and the picture is an illustration of the story of Phyllis and Demophoon, and shows how Phyllis bursts forth from the tree and clasps Demophoon in her arms. The picture is a strange one, its first effect repellent in the extreme. Unlike Mr. Burne Jones's usual way of treating the human figure, the anatomy is not only known, but insisted on—flung violently in the spectator's face, so that for some time nothing can be seen but muscles of every description, all of them twisting and straining, and like Carlyle's pitcher of tamed vipers, "each struggling to get its head uppermost." Then, again, the flesh-painting is very peculiar, and can hardly be accepted as giving any fair representation of human flesh. It is strange in colour and texture, of a consistency between that of marble and leather, and apparently admitting of a smooth polish. The bodies of the lovers, which are nude, are in such attitudes as could not have been maintained for more than a moment, and this gives to the composition an air of strained and unnatural action, which greatly mars its effect. So much must be conceded to truth and those who do not care for pre-Raphaelite work. But with all these faults the picture has, nevertheless, passages of great beauty.—*Times*.

The drawing is full, not only of grace and symmetry but also of profound anatomical learning, not pedantically obtruded on the spectator's attention, but indicated with quiet effectiveness in every touch of the modelling. Technically, it may be confidently pronounced that the "Tree of Forgiveness" is the finest picture that Edward Burne Jones has yet painted.—*Telegraph*.

A repetition, on a larger scale, of work which was exhibited a good while ago at the Society of Painters in Water Colours, which was removed from the walls as giving offence to the respectable Philistine. The bursting open of the tree-trunk and the protruding from it of its full-length figure, which we feel could never have been packed inside it, produces a ludicrous effect, in spite of the serious intention, and reduces a poetic legend to a "too solid" prose.—*Builder*.

W. B. RICHMOND.

Prometheus rescued by Hercules is a large and daring composition; Hercules, too slim a figure for the strong man, is aiming an arrow upwards at the eagle, Prometheus is resting in the first delicious relief from pain. They are on a cliff of Caucasus above the sea.—*Daily News*.

No personality attaches to either Prometheus or Hercules; they might equally as well be two modern youths. Prometheus, embodiment of suffering and endurance, and Hercules, embodiment of careless but beneficent strength, have no existence here; one is merely a figure wriggling uneasily on the ground; the other a figure wriggling, also uneasily, on tip-toe. Taken simply as a study of two nude figures, we think that Mr. Richmond deserves considerable credit for the manner in which he has shown the pose of Hercules's body after having let

loose the arrow, but there is little grace or strength in the figure, and the whole work suggests to our mind a mixture of the sublime and the ridiculous.—*Times*.

No words of condemnation can be too strong to apply to Professor Richmond's caricature—we cannot call it a likeness—of Mr. Gladstone. The Prime Minister holds a large folio upon his knee, and looks upward for inspiration, in the attitude and with the gaze that we are accustomed to connect with portraits of the Prophet Jeremiah. The most extraordinary part of the work, however, is the painting of the hands and face, which we can compare to nothing else than the appearance which would be presented by a man if he were first scorched severely, and then partially skinned. Mr. Richmond, who is a clever young artist, is always trying mad experiments of this sort; whereas, if he would employ his time in learning to paint, he might do really good work.—*Times*.

Terrible fiasco.—*Observer*. Simply ghastly.—*Church Times*.

JULIAN STORY

The Entombment is an attempt to deal realistically with a great scriptural event.—*Observer*.

If there ever was a subject where coarse realism was out of place, it is out of place here, and any such delineation of such a scene seems to us as distinct a "debasement of the moral currency" as was ever perpetrated. There is not in the picture, or, apparently, in the feelings with which the artist has executed it, the faintest touch of either reverence or poetry; it is simply a dead body being carried with a good deal of trouble by three burly ruffians.—*Times*.

A disagreeable picture embodying a coarse and commonplace view of the subject it treats.—*Builder*.

G. F. WATTS, R.A.

Has painted a life-size portrait, for the Middle Temple, of H.R.H. *The Prince of Wales*. There must be something deadening in official portraiture when so fine a master has not been able to make his subject interesting.—*Athenaeum*.

Must be frankly spoken of as one of the failures of an artist, one of whose "notes" is his uncertainty.—*Standard*.

Rumour states that the hanging committee of the Royal Academy were so averse to this work, that they requested the artist to reconsider his design of exhibiting it at Burlington House, and we regret that Sir Coutts Lindsay has accepted it for the Grosvenor. The picture is wholly unfortunate in pose, and arrangement, and painting; is poorer and more crude than we could have believed possible from this artist's hand. The portrait of *Cardinal Manning* is as good as his "Prince of Wales" is bad.—*Times*.

J. M. WHISTLER.

Has exhibited this year his best and his worst sides. In landscape he contributes what he persists in calling a *Nocturn in blue and silver*, than which he never painted anything more refined and charming, and a *Nocturn in black and gold*, which is a mere insult to the intelligence of his admirers. In portraiture he contributes a full-length of *Mrs. Meux*, in a pink dress, which is not merely charming in colour, but full of really fine and subtle qualities of drawing, and, at a proper distance, one of the most solid pieces of painting in the exhibition. But by the side of this exquisite work he displays a *Scherzo in blue*, as he has the absurdity to call it, a sketch of a scarecrow in a blue dress, which is absolutely without form and void. It is very difficult to believe that Mr. Whistler is not openly laughing at us when he holds up before us such a piece as this.—*Pall Mall Gazette*.

"Mrs. H. B. Meux" is a work of such singular beauty, grace, and force of expression as to reveal all the technical capacity which is unmistakably latent within him, but which for some mysterious reason he so often hides beneath the bushel of fantasy, whimsicality, and caprice.—*Telegraph*.

What is a scherzo? We hope there are few in nature,

and that Mr. Whistler will introduce no more into art. This scherzo is in blue, and reminds one of the "fever in green", which Sully said he met leaving Henri IV. Why should not Mr. Whistler paint a fever in green?—*Daily News*.

Before such pictures as the large full-length portraits by Mr. Whistler critic and spectator are alike puzzled. Criticism and admiration seem alike impossible, and the mind vacillates between a feeling that the artist is playing a practical joke upon the spectator, or that the painter is suffering from some peculiar optical illusion.—*Times*.

ROYAL ACADEMY OF ARTS.

(Further selections.)

C. W. COPE, R.A.

Anne Page and Slender is the reverse of a good picture. It is harsh, dry, crude in colour, and hopelessly conventional. The remembrance that Mr. Cope is past seventy years of age might stay the hands of criticism, were it not unfortunately the fact that it is precisely the Academicians who have passed the age of threescore and ten who are most persistent in occupying vast spaces on the "line" for the display of pictures serving at once to exhibit to a lamentable degree the decay of their formerly brilliant powers, and to exclude from the walls of the Academy the productions of their juniors and their superiors in efficiency.—*Telegraph*.

HUBERT HERKOMER, A.R.A.

In the *Master of Trinity*, the *Rev. W. H. Thompson, D.D.*, and in the war correspondent *Archibald Forbes*, Mr. Herkomer has found subjects of strongly marked individuality, and has depicted them with uncompromising fidelity. There are crudities of style in both pictures, and the flesh tints are unpleasantly clay-like in quality, but they cannot fail to attract attention by their life-like appearance and force of effect. No portraits in the exhibition convey a stronger impression of reality.—*Globe*.

An almost cruelly vigorous portrait of the *Master of Trinity*, Cambridge, suspending all things *naso adunco*, and apparently on the point of telling a junior fellow that "we are all liable to an error, even the youngest of us."—*Daily News*.

"*Archibald Forbes*" is painted in Mr. Herkomer's simplest and most direct manner, and, as a piece of character, it can hardly be excelled. The portrait of the hall is, however, in our judgment Mr. Herkomer's "*Dr. Thompson*", a masterpiece of force.—*Observer*.

Few artists could have made more of either of these fine subjects; but Mr. Herkomer is apt to be careless, especially in his hands.—*Academy*.

Mr. Herkomer gives great individuality to the presentation of his sitter, at the sacrifice, perhaps, of high artistic qualities. The great masters of portraiture have never been content with producing strong and vivid likenesses. They admit us, as it were, into the secret of their own perceptions, and teach us the artistic manner of looking at the human face. This is precisely what Mr. Herkomer fails to do.—*Guardian*.

FRANK HOLL, A.R.A.

The numerous portraits by Mr. F. Holl are spirited and vigorous.—*Post*.

Robert Few, Esq., is one of the bold, decisive, characteristic portraits by the production of which Mr. Holl is equally delighting and surprising his admirers. Mr. Holl has wholly abandoned the namby-pamby, and shut up the burial service—pictorially speaking—it is to be hoped, for a very long time.—*Telegraph*.

The portrait painted for the Queen of *Sir Frederick Roberts* is strikingly life-like and characteristic, but a certain crudity of colour in the flesh tints detracts some-

what from its value. This peculiarity, which we have noticed in many of the painter's previous works is, however not to be seen in the admirable half-lengths of *Sir Arthur Hobbhouse, Q.C.*, and *Captain Sim*. Besides showing the keenest insight into individual character, these works, and others by the artist in the collection, are distinguished by subtle modelling of form and well restrained mastery of execution.—*Globe*.

The subjectivity of Mr. Holl is supposed to be pathetic, and he has thrown almost comical pathos into his portrait of the late Captain Sim. No one, however, can say with justice that Mr. Holl's portrait of Vice-Chancellor Sir James Bacon is in any wise lugubrious. The artist has at his command a variety of technical resources which enables him greatly to modify his manner while remaining true to himself.—*Guardian*.

MICHAEL DE MUNKACSY.

It will be hard even for this painter's warmest admirers to find much of very great interest in his *Avant la Fête du Papa*. It is one of those works which strike the casual spectator with admiration for the artist's skill, but which have hardly any other attraction. It is not beautiful, this gorgeous interior, with bric-à-brac and a fair lady, and scattered flowers, and playing children; it is not interesting, for it means nothing; and it is not true, for everything in it is painted and placed, for effect rather than truth. And yet, artistically speaking, it is excessively clever. The more handling of the paint is, in its own way, a miracle of skill; there is a power of indicating texture without apparent work, which must make many artists envious, and, above all, there is a sort of gorgeous gloom over the whole picture, in which little spots of colour seem to shine in the most wonderful manner. The whole impression given by the work is one of profusion and power, which is somewhat reckless as to means.—*Times*.

The bright light seems splashed on for pastime, yet falls infallibly where it ought to fall.—*Observer*.

Charming in the attitude and character of the children, but harsh in colour and ultraprosaic in aim.—*Builder*.

Mr. Munkacsy's name is on everybody's lips just now, and much may be fairly said in his praise, but few people will think the better of him for "*Avant la Fête du Papa*." Imagine the artistic refinement with which Mr. Orchardson would have treated such a subject, if he had condescended to it at all, or the sweet simplicity of child and girl which would have dominated the scene if Mr. Leslie had been painter; and then observe what the theme has become under the hand of Munkacsy. "Dressy" people bustle about among the surroundings of quickly-acquired wealth. All is bold, brilliant, uninteresting, irredeemably vulgar. The cleverness of the thing, the chic and "go" of it, draw attention for a moment; but if thus is to be the artist's return for popularity, popularity had better never have come to him.—*Standard*.

PROPOSED MEDAL-MAKING REVIVAL.

MR. REGINALD STUART POOLE has delivered a course of three lectures upon coins and medals at the Botanical theatre of University College with a view to assisting Prof. Legros in an attempt he is making to revive the medallist's art.

Mr. Poole said that for thirty years he had been as it were among the tombs. He had given his life to the study of what he felt to be a great art, and he had become the custodian of the collection which best exhibited its excellence. But he had believed that the art was dead. He had seen no sign of vitality in it, until one day he was encouraged to hope by seeing the medals which Prof. Legros had executed of Mr. Tennyson,

Mr. Gladstone, and Prof. Darwin. He had gained further hope when he learned that the Slade professor, like a true artist, had formed a school for the practice of the art, which had already produced good work; and so he had come there to tell them what he could of a matter which he had so much at heart.

The lecture was illustrated profusely with examples of Greek, Roman and Renaissance medals, and was divided into two main sections: first, that in which the lecturer showed with much eloquence and feeling that the study was indeed great and valuable in the regard either of art or of history; and second, that in which the student's attention was called to the special limitations and resources of the art as conditioned by the material employed, and the use for which it was designed.

Our report must be confined to the remarks of a practical nature which the lecturer offered the students for their guidance.

Upon the obverse of a medal, except in rare instances, the lecturer observed, the head was represented. As to the treatment of the obverse, the Greeks and the Italians of the Renaissance represented entirely different schools. The Greek was idealistic; the Italian was scrupulously yet nobly realistic. The Roman artists occupied a middle position, and were not worthy of comparison with either. The familiar Greek head was, as it were, the head of heads: a noble ideal that embodied the quintessence of the real. It was a poor idealisation and a cowardly realism that resulted from an attempt to elevate an isolated individual into a type. That was the attempt of the Roman medallists. Their work wanted true beauty when compared with the Greek. It wanted the great quality of sincerity which gives undying value to the portrait medals of the Renaissance. There were thus three great schools. They might work in either of two: the third was the one to avoid.

The art of the medallist—the sculptor in relief—occupied a middle position between sculpture and painting, being subject partly to the conditions which govern the sculptor, partly to those subject to which the painter works. It was curious to observe accordingly that the medallist's art tended to the sculptural in the greatest ages of sculpture, and to the picturesque in the palmiest days of painting. The three-quarter face was the one which best fitted the field of the medal, the circle enclosed it more gracefully than it did the face in profile, and it was less stiff than the full face. But this was a position which presented extreme difficulties to the sculptor on account of the variety of different planes which the work presented; and it was noticeable that it was only for a short period, in the greatest days of Greek art, that the face was so presented. The lecturer begged them to avoid in their work any mathematical perfection. The medal should not be perfectly circular, but only so near to circular as it might be if drawn with the hand. So in like manner the field of the medal should not be a perfect plane. The Greeks had avoided this distressing precision always. They made very commonly the medal slightly convex on its obverse, and concave on its reverse. So the head seemed to grow out of and belong to its environment. It lived as it were in an atmosphere, and did not look so miserably lonely as in modern struck medals it does.

The lines of the design upon the medal were of necessity hand-drawn; and these could only seem properly in harmony with a hand-drawn bounding line.

A circle described with a compass proclaimed in a distressing manner the conflict between science and art.

As to the design upon the reverse of the medal it might be of various descriptions. It must however be simply composed, which was a condition dictated by the medium, and it must have some suitable subjective connexion with its obverse. It should stand towards the obverse as the wife towards the husband. Complete in herself and beautiful to view: yet seeming more beautiful still, and attaining a higher perfection when the spiritual bond had been proclaimed and understood.

The Architect and Decorator.

Designs are invited, from architects of any nation, for buildings to accommodate the Société Finlandaise des Beaux-arts, and an allied association, at Helsingfors. There is no restriction as to style, but the material is to be bricks, and the cost not beyond £5,000. Address "à la Direction des Beaux-arts, 3, Rue de Louvain, Bruxelles."

The materials and fittings of Kensington house, the huge palace of wealth built by Mr. Albert Grant, have been sold, no one caring to rent or buy the place for a dwelling. Its demolition will be no loss to the architecture of London, which will now have one example the less of obtrusive display, and lavish expenditure of art material failing to produce artistic effect.

The Adam style, treated in white and gold, has been adopted for the special apartments at Claremont House. The boudoir, which contains many articles of vertu from the Duke's collection, is decorated with peacock blue and gold, the ceiling being very delicately coloured and ornamented, and the furniture of inlaid wood, upholstered with antique brocades and tapestry work. The prevailing colours of the royal bedroom are sage green, white, and gold. The Duchess's dressing room is of red, white, and gold, with rose du Barri hangings. The dressing room is blue and white, with canvas hangings, embroidered in various shades of blue; the walls of the adjoining bath room are decorated with geranium red, white and gold.

The Etcher and Engraver.

The following works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printsellers' Association:—

- * P. & D. Colnaghi & Co.—"The Evening Hymn," by Geo. Mason; etch. by C. Waltner; etch.; 20½ by 8½; A.P. 300 at 8 gs.; present. 25; L.P. 200 at 4 gs.; prints 2 gs.
- * P. & D. Colnaghi & Co.—"The Seamstress," by G. Rowney; eng. by Josh. Brown; stipple; 10½ by 14; A.P. 50 at 2 gs.; present. 25; B.L. and L.P. none; I. prints 1 gn.
- * Henry Graves & Co.—"Night," "Maid and Maggie," "Sleeping Bloodhound," and "Hawk," forming part VI. of the library edition of the works of Sir E. Landseer, R.A.; various engravers; mezz. and mixed; average size 5½ by 8; A.P. 175 at 2 gs. (50 extra of "Night" and "Maid and Maggie"); present. 25; L.P. 50 at 1½ gs.
- * Jourdan, Barbot & Cie.—"Psyche," by Cabanel; eng. by

A. Jacquet; line; $7\frac{1}{2}$ by 11; Remarque proofs (antique lamp in bottom margin) 40 at 4 gs.; present. 4; A.P. 150 at £2 8s.; present. 20; B.L. 200 at £1 4s.; no other states declared.

- * Jourdan, Barbot & Cie.—“Un Satisfait,” by Lobrichon; etch. by Courty; etch.; 9 by 9; A.P. 100 at 2 gs. (50 printed in sanguine); present. 25; B.L. 100 at 1 gn. (50 printed in sanguine); no other states declared.
- * L. H. Lefèvre—“The Disappointed Anglers” (companion to “The Jolly Post Boys”), by W. Dendy Sadler; etch. by Victor Lhuillier; etch.; 15 by $9\frac{1}{2}$; A.P. Remarque (portrait of painter on right and fish and basket on left) on Japanese 100 at 8 gs.; present. 25; A.P. India 100 at 5 gs.; L.P. 100 at 2 gs.; prints on Whatman 1 gn.
- * Arthur Tooth & Sons—“Crossing the Brook,” by Birket Foster; etch. by Birket Foster; etch.; $9\frac{1}{2}$ by $6\frac{1}{2}$; A.P. Remarque (a little girl's head in margin) on Japanese 75 at 3 gs.; present. 25; A.P. 100 at 2 gs.; prints 10s. 6d.
- * Arthur Tooth & Sons—“Suspense,” by S. E. Waller; etch. by Leopold Lowenstam; etch.; $19\frac{1}{2}$ by 14; A.P. Remarque (painter's portrait in margin) on Japanese 85 at 6 gs.; present. 25; A.P. 100 at 4 gs.; L.P. on India 50 at 2 gs.; prints 1 gn.

We have received from Messrs. B. Brooks & Son a large etching by H. E. Hester of the picture by Mr. Noble now exhibiting at the Royal Academy called *Gone to Ground*. The impression is a “remarque proof”, printed upon a coarse yellow paper very ill adapted for the purpose. It is a fine subject for the lover of animal life. Mr. Noble gives a wonderful dignity to the dogs he so often and fondly portrays, without attempting as many do to elevate them into the rank of human beings. The etching is fairly good; the landscape portion, as usually and naturally happens, being the least excellent portion.

Mr. L. H. Lefèvre sends us an etching by Amy Blanchard of the *Torch Dance* by Alma Tadema. Mr. Tadema's work cannot be reproduced without greater loss in the process than there is in most cases. He rarely presents us with a beauty that realises the popular ideal. Miss Blanchard has done what she could, and has done very well, but we are more sensible of what is lost than of what is preserved as we look at the etching.

From the same active publisher we have also a very clever etching of a very clever picture, *Brothers of the Brush*, by Eyre Crowe, etched by Lhuillier. It is no easy thing, given the front elevation of an ugly three-story shop, given a long uncompromising ladder and half a dozen painters, to make a satisfactory picture. Yet Mr. Crowe has painted a picture all foreground, and cut it straight in two with his ladder, and stood his six painters upon it one over the other, and somehow we feel strangely interested in his commonplace subject. Mr. Lhuillier's etching is much what is wanted for the purpose. It is clear, and very free from surmoulage, and very carefully correct.

Some sixty years ago a London firm commissioned a series of copperplate etchings of towns of Scotland and their environs. The commission was executed, but the series has remained unknown. Mr. Gardner, of Paisley, has secured the artist's plates, and proposes to publish them by private subscription. Most of the etchings bear the date 1824. We understand that a

very large proportion of the issue has already been taken up. Her Majesty's librarian was among the first to secure a copy.

Photographic Notes.

PHOTOGRAPHIC CLOUD EFFECTS and Sunset Studies. Instantaneous. 10s. 6d. to 30s. doz.

SHEEP AND CATTLE STUDIES from nature, 9s. doz. Parcels post free to select from. New Set, Sheep and Lambs.

PICTURES COPIED. PHOTOGRAPHS ENLARGED for tracing and guides. Life size Enlargements.

APPARATUS for practising Photography complete, with instructions, camera, lens, stand, and chemicals. 50s. (Students' set.)

Artists' INSTANTANEOUS REVOLVER, carrying 12 plates, secures small photographs of moving figures or any object at a minute's notice. Two guineas. Larger sizes, 65s. and 85s. Cash with order. Specimens of work 6 stamps. BENJ. WYLES & Co., Southport.

The eclipse photographs have been eminently successful. Satisfactory negatives of the corona were obtained, and of its spectra: a comet which unexpectedly appeared was also photographed. Some idea of the precision and care required in the preparations will be suggested by the mentioning of the fact that the whole time available for the actual photographic exposures was only 70 seconds.

Mr. Muybridge has been exhibiting his “trotting horse” and other animal motion pictures to the Liverpool art club, and also to invited guests at the house of the well known photographic purveyor Mr. J. Atkinson.

Very few discoverers in photographic science have been as lucky as Mr. Berkeley in seeing the usefulness of his suggestion generally recognised and adopted within a few months of its publication. Sodium sulphite as an addition to the alkaline developer in the proportion of 4 to 1 of pyro is an established thing. The effect of the sulphite is softness, greater scale of gradations, and entire riddance of the annoying yellowness of the film. It should be noted that there is an acid and a neutral sulphite, and that it is the “neutral” as it is called, for as a matter of fact it is generally alkaline, that is intended to be used. The neutral sulphite may be prepared, if difficulty is found in obtaining it in the ordinary way of commerce, by saturating a hot solution of carbonate of soda with sulphurous acid, and then adding an additional quantity of the carbonate of soda equal to that already used. The neutral sulphite crystallises out on cooling.

Photographers are “harking back” to the use of the old single lens for outdoor work, and even for studio groups and large portraits it has its advocates, the size of the stops being increased.

Mr. J. Traill Taylor, formerly editor of the “British”, who is over on a visit from the new world, has been explaining at two meetings of the Photographic Club the difference between English and American lenticular manufacture. The American variations do not seem to embody any special excellence, running chiefly in the direction of an endeavour to obtain equal results with the use of a smaller thickness of the expensive optical glass, which appears to be heavily handicapped with government duties. England is still first in this line; though, to use a “bull”, England ought to include Ireland, so as to take in the important establishment of Mr. Howard Grubb of Dublin, whence the largest equatorial refracting telescope in existence has just been despatched to the great Vienna observatory. This immense instrument is $83\frac{1}{2}$ feet in length, over a yard

in diameter in the middle, and with an object glass three fourths of a yard in diameter: the weight of the moving parts is from six to seven tons.

The photographers in and about Bury are forming a society for the furtherance of their art.

The loss and upset caused by fire are probably in few cases greater than in a well ordered photographic place. I regret to hear that Mr. G. W. Wilson's establishment at Aberdeen has been partially destroyed. Her Majesty the Queen has been pleased to make gracious enquiry as to the fate of his valuable negatives.

Sir H. Wolff in opposing the copyright bill seems to have been in a state of astonishment that there should be anything in a photograph to copyright at all, and that photographers should think there was any knowledge of art principles at all necessary for the posing and lighting of a photograph. I wonder if the gentleman and his friends are an exception to the general rule, that people go for a photograph where these qualities are to be met, however much they may deny the art education of its producers by mere words.

It is said that at the Alexandra Palace several highly satisfactory instantaneous photographs were taken on Whit Monday in competition for prizes offered.

A correspondent who is an officer of the Royal Irish Constabulary writes that he is adding one of the little "photographic revolvers" to his outfit. It will only look like a second revolver, and he hopes to secure some novel results if it is his lot to attend on detachment duty at riots, evictions, &c. The only difficulty apprehended is in shielding the camera from stones, which the much abused R.I.C. appear to get their full share of at these awful times. I wish our enterprising friend all success. By the way I saw some pictures of steamers on the Mersey the other day by the above little instrument which were fine examples of instantaneous work, showing every sun-glint on the ripples and waves. Another little bit was a group of clouds over the sun taken from the window of an express train whilst moving at full speed. This instrument will be much more useful now it is introduced in larger sizes.

PHOTO SENEX.

Photography has made such rapid progress that a daguerrotype of Mr. Disraeli, taken by Beard about 1845, has been on view by card at Alfred Pevison & Co's, in Cranbourn-street, as a sort of object of antiquity. It is of cabinet size.

Art has continually to acknowledge her debt to the sciences. Every day the photographer is making some fresh discovery, and every discovery serves only to show how useful he can be to the artist, not merely at second hand, by making his works popular, but directly, by swift transcriptions of transient moods of nature which are invaluable to the student. "Pistol-grams" is the ill-sounding name of some very beautiful little specimens of instantaneous photography which we have received. They admirably demonstrate the capabilities of the so-called "Revolver" camera. The instrument which produces them can be carried in the pocket. Six photographs, each hardly more than an inch square, are upon each sheet. Within this small compass are contained the most various and beautiful studies of landscape, of sea waves and of animal life. Especially beautiful perhaps are some which show ewes with their young lambs in the field, and another in which a flock of sheep is seen moving slowly down a

village street. Here, though they are so many, each form is distinct; the shadows strike sharply upon the hard road.

Keramics.

BURMANTOFTS POTTERY, DECORATIVE AND INEXPENSIVE.—WORKS, BURMANTOFTS, near LEEDS.

Mr. Oscar Wilde in the course of his recent lectures in America said that at a certain school of design his artistic sense had received a severe shock by seeing moonlights and sunsets on dinner plates.

"You are wrong in so decorating your pottery. Why? Because the difference between real landscape painting and using landscape as a motive for decoration is that in one case you want to annihilate surface by producing the impression of distance, and in the other case you want to glorify the surface only. So far from wishing to give from the centre of a dish the effect that it is gradually fading away into the misty clouds and distant hills, you want to be perfectly sure that it does nothing of the kind. You want to be certain that it remains there very solidly, and that it will support anything that you place on it."

Much of the same sort of criticism has been spoken and written before: we make bold to question its value. It proceeds upon the assumption that a picture in perspective on a flat surface deceives the beholder into a belief, or idea, that the surface is not flat. It never does anything of the sort; we know perfectly well that a plate is flat, however many may be the mountains and valleys painted on it. Whatever reason there may be against using landscape for decorating a dinner plate, no one who thinks twice will be argued out of doing so by that assigned by Mr. Oscar Wilde. And in truth we are inclined to believe that there is no good reason for not using landscape decoration for china.

In reporting on an exhibition of paintings on china, terra cotta, &c., which has just been held at Wisbech, the judges, citing the example of Linthorpe, suggest that it might be followed at Wisbech, the clays there, they say, being superior in texture and adaptability to the Linthorpe clays. It is highly probable that there exist many clays which only want to be tried for their artistic capacity to be discovered.

Art in the Home.

Some decorative resources have been added to our gardens and homes in the shape of new plants certified by the Royal Horticultural Society. Amongst these are a tree-mallow with white and green leaves, *lavatera arborea variegata*; *spargula pilifera aurea*, a small hardy, flowerless carpet plant, which remains true to its golden colour; *onoclidium lamelligerum*, whose flower is bright gold intermixed with old gold; *statice floribunda*, bearing numerous violet flowers, here and there interspersed with white ones.

The Editor of the "Cabinet Maker" having been over to Belgium with his notebook, found himself impressed with the superiority of the street doors in the Flemish towns, and thinks it is "time that our cabinet makers took the front door by the handle." Some of our large cabinet makers, he advises, should manufacture artistic street doors, to take the places of pretentiously grained pieces of deal. Just as wooden mantels have become all the rage, so cabinet makers' doors

might, he thinks, be brought forward. He goes on to say:—

Not only outside, but within the house our continental neighbours excel us in doors and surrounding wood-work. How seldom is it considered necessary in an English residence of moderate pretensions to have the door of the same wood as the furniture? Yet in old Flemish houses such a match was looked upon as indispensable.

The same writer remarks that, "now that the Renaissance in various forms has come in upon us like a flood", a visit to Belgium and Holland is particularly instructive to the art furnisher.

Professor Kerr, addressing recently the Society of Civil and Mechanical Engineers, said that in most of our houses we had an unnecessary amount of upholstery. The carpets and hangings in our bed rooms, dining rooms, and our drawing rooms, on the stairs, and in every apartment were composed of tissues which had a capacity for absorbing the solid matter suspended in the air, and this solid matter was being continually sent out into the air again by the action of the atmosphere; so the more upholstery the more impure the air, and the less upholstery in a room the more cleanly it was.

A member of the Rothschild family has recently had a room hung with a sage green English brocade. The result is said to be very artistic.

In an administration suit determined by the Chancery Division of the High Court of Justice last month relating to the estate of the late Mr. George Nelson, of Cadeby, in Lincolnshire, who died intestate, a question arose as to whether some ancient tapestry, which had been purchased by the deceased from the Heneage family, was personalty and belonged to his next-of-kin, or formed part of the freehold and went to his heir-at-law. The tapestry, which was said to be worth upwards of £1000, was hung in two of the rooms at Cadeby: it was stretched upon pieces of wood which were fixed to the walls, and was further kept in position by a cornice at the ceiling and the skirting at the floor of the rooms. The portions of the walls of the two rooms not covered by tapestry were panelled in wood, and the spaces filled by the tapestry appeared to have been left unpanelled for the purpose of receiving the tapestry, though the tapestry could be easily removed without injury to the fabric, and the spaces filled up by panels similar to those in the other parts of the rooms. Mr. Justice Kay said that as the tapestry was in a frame, fixed to the walls of the house, it was impossible not to regard it as a fixed decoration of a character distinct from a moveable chattel; and his Lordship accordingly decided that it was a fixture not separable from the tenement, and as such belonged to the heir-at-law as part of the inheritance.

Art in the home will certainly owe something to the man who improves the ordinary pianoforte stool. This seems to have been accomplished in "Dawes's patent adjustable and screwless music stool", which, by the use of iron for the mechanical portion, with a clever but simple rack action, obtains direct bearings at three points, and a power of adjusting the height with the minimum of trouble. Of this patent Messrs. JENKS & WOOD, of Holborn Viaduct, are sole licensees.

It is particularly interesting to note how largely table garniture is becoming a feature in the great flower shows of this country—a step in the right direction, especially if it brings into the hands of the ladies of the family the table decorations too long left to the debatable taste of

servants. At the horticultural show at Manchester this Whitsuntide a new feature was introduced by the appointment of ladies to judge the competitive merits of "dinner tables completely laid for twelve persons so as to show the best means of using fruits and flowers in their adornment": Mrs. Schneider of Fairleigh and Mrs. K. B. Cussons of Southport were selected for this duty. Eight tables ranged side by side in a large tent. The first prize of £15 fell by most unquestionable right to Mr. Cypher of Cheltenham: nothing could exceed the finished elegance of every detail of this table. Fruit and flowers were of the choicest, their arrangement perfect: and Mr. Cypher scored a triumph over those who advocate stunted decoration "lest guest be hidden from guest"; for here, though the centre flowers ranged at a goodly height, they were so fairy-like in themselves and so transparent in the grouping that they added to, rather than obscured, the view. Flowers, however lovely, should play an accessory part to the guests. The second prize of £10 was awarded to Miss Williams of Holloway.

Brass vessels are being introduced for domestic use instead of japanned wares. Toilet-sets are being made of stamped sheet brass; and in the same metal hot-water jugs, circular waiters, crumb-trays, crumb-scoops, candlesticks, &c.

Dress.

At a meeting of the Architectural Association a paper on "Art in Costume" was recently read by Mr. J. A. GORCH, in which he spoke of the costume of men, and made some suggestions. Mr. Gorch said:—

One of the most obvious things about a man's everyday dress is its ugliness. When on pleasure he is bent, he may wear pretty much what he likes; and, as a matter of fact, when footballing, boating, bicycling, cricketing, walking, or otherwise enjoying himself, he does adopt a dress which is both sensible and picturesque. It is only when he wishes to make an impression, when he is on business, or paying a call, or going to worship, or performing some conventionality, that he considers it absolutely necessary to be particularly inartistic and uncomfortable.

After condemning and ridiculing the "top hat" and the ordinary frock coat, Mr. Gorch went on to say that the worst and ugliest feature in modern costume was trousers, which seemed to have been evolved from the tight trousers and Wellingtons of the early part of the century; these, in their turn, having grown from the knee-breeches and stockings of fifty years earlier. History had no record of a garment at once so simple and so ugly:—

Trousers are not economical, inasmuch as they get baggy at the knee long before they are worn out; they are always getting dirty at the ankles. They are not specially adapted either for cold or for wet. On a wet day it is the part from the knee downward that catches the rain and necessitates changing the whole garment. Indeed, it is the way in which they ignore the knee-joint which renders trousers practically so objectionable. The substitution of knickerbockers or knee-breeches for trousers is one of the pressing reforms of the day—the change is so simple and yet so effectual. The next is the total disuse of the chimney-pot hat, and the more frequent use of soft material as a head covering. A "wide-awake" or "billy-cook" hat has capabilities, while the "Tam-o'-Shanter" is an excellent article, ready to the head.

Coats could not be so absolutely condemned; but the

lecturer suggested some modifications :—

If the coat-sleeves were tight and the collar buttoned high, there would be no necessity, scarcely a possibility, of starched shirt-front and cuffs; consequently no necessity for a shirt at all. What then? Is a linen shirt a *sine quâ non*? Not at all. At present its only use lies in the collar, cuffs, and shirt-front appearing; do away with the shirt front and cuffs, and you may then discard the shirt, only you must wear a thicker jersey. Suppose we adopted a regular seaman's jersey. Its collar might appear above the coat, its cuffs below the sleeves; let it be any colour you like, white or otherwise. Such a costume would certainly be more simple and artistic; and as for its oddity, that is a mere matter of custom. We could then do without a waistcoat; the watch and other small articles might be carried in a band round the waist, the coat worn usually buttoned up, but if it were left open it would not display the same kind of *dishabille* as now; while a necktie would be optional, according to the cut of the jersey collar. If it were thought desirable to ornament the coat, it might well be done by making the necessary turning in of the edges ornamental. That was the system which the Greeks adopted. They ornamented the edges of their garments with a running pattern, and then according to the way in which the garment was worn this pattern varied in effect. We might adopt the same principle, though its application would be different. For summer, a very practical and useful feature might be introduced by simply having short sleeves to the coat and showing the jersey down to the wrist; for in summer, as everyone knows, thick, flapping sleeves are a great inconvenience. Open shirt-fronts for general wear are both inelegant and unhealthy. What is the good of wearing an open front in order to put a chest-protector underneath it? A little care bestowed upon the collar and necktie will well repay the trouble; for that is the focus of male costume—the place where the eye naturally lights in conversation, and a small piece of bright colour is very “precious” in these days of sombre hues.

The author of the paper thought there was much room for improvement and attention in the colours of our clothes. Of all the horrible inventions of feeble clothmakers the shepherd's plaid pattern was, he said, the most dreary. A man dressed in a black coat, shepherd's plaid trousers, and a nondescript artificial necktie, was a sight to rouse pity in his bitterest foe. Black was much too freely used now-a-days, though rather less than formerly. There was no reason for it, except a desire to be in the fashion :—

Avoid artificial neckties. If you cannot tie one yourself, learn. Who that gave the matter his serious consideration would consent to wear a stiff board on his bosom, carefully made to look like folded cloth, and with a pin stuck in that does no good, and is only there for appearance? Yet I believe many of the heathen do wear such things. If you have a pin that you want to wear, by all means wear it; only choose for its display a necktie whose structure requires it, and not one where it does no good whatever. Then as to gloves, if you want to keep your hands warm or clean, wear them; if not, don't. If, however, you prefer to belong to the unthinking herd, by all means wear them whenever you think fashion dictates; wear them on a hot day in summer, and spoil a pair every time you put them on.

The full title of Mrs. E. M. King's pamphlet on dress, just issued by Kegan Paul, Trench & Co., indicates the more than earnest spirit with which she treats the matter: it is *Rational Dress; “or the Dress of Women and Savages.”* The lady holds indeed that the female attire

of the day is some degrees nearer, in principle, to the dress of savages, than is the dress of men, and infers from this an argument for the inferiority of women. We doubt the efficiency of taunts for inducing reform; and we are equally sceptical of the effect of Mrs. King's attack upon the theory that it is the special duty of women to make themselves attractive. It is our own opinion that dress reform, so long as it clashes with this theory, will make no progress; and we had a hope, on seeing its title, that this brochure would be devoted in the main to showing—as we think can be shown—that a reform of women's attire is not only consistent with, but likely to promote, their attractiveness. Instead of this, Mrs. King is chiefly occupied in stating once more the sanitary objections to petticoats and tight bodies; objections which women know, but ignore, and always will ignore, for the simple reason that the love of admiration in the present is stronger to them than the fear of impaired health in the future. The Rational Dress Society, in the interest of which Mrs. King writes, may do something, by further making known the unwholesomeness of the present dress of women, to stimulate reform; but the question is whether there has not been enough said on the sanitary side of the question, and whether the work now required is not rather the invention of such improved modes as shall at once satisfy the sanitarian, gratify the artist, and conciliate that powerful, but foolish, creature of modern life, the woman of fashion. All that the present publication does on the positive side is to suggest duality for the lower part of the dress of women, as well as for men.

The writer of an article in “Time” on “Irrational Dress” thinks that one of the grandest strides in female emancipation of late years was made by the introduction of the ulster, which has now become so familiar that it is hard to realise what a startling innovation it was. Perhaps (continues the article) its earliest appearance in London was on canvas, in a portrait exhibited some years ago at the Royal Academy, and on view this season at the Grosvenor Gallery, where the ulster excites no surprise. But, in 1873, the verdict of the spectators was pretty unanimous, and to this effect: that when worn by a very beautiful girl, thus portrayed by a master hand, such a costume might pass muster; but that it should ever become universal, that custom could ever permit ladies in general to go about in so rational a garment, however propitious to comfort, convenience and cleanliness in bad weather, or on a journey seemed too strange, too good to be true. The writer anticipates that an improved sense of the fitness of things will ensure the survival among us of some form of ladies' ulster.

The writer of an article on the summer fashions in one of the daily papers tells us that one of the fashionable London milliners makes a specialty in bonnets the beauty of which lies in the artistic combination of colours. In one, the edge is covered with gathered velvet of that colour which the uninitiated would call golden brown, but which milliners call *terra-cotta*. The whole of the bonnet is covered with thick, rich, wide-fringed ostrich feathers of the exact tint of the innermost petals of a Marshall Niel rose. The strings are of twine-coloured lace, fastened under a small knot of the *terra-cotta* brown velvet. Another bonnet is in the same style, with pale blue feathers and Vandyke brown velvet, the strings being of cream-tinted lace. The same writer—who shows by an occasional phrase his

amused contempt for what he describes, tells us that "shoulders are worn very high", and "hips are in again." The "tournure", a horse hair pad, has taken the place of the crinolette, which, the article tells us, is held in abhorrence by all persons of good taste, though why we should accept a horse hair pad as so much superior is not demonstrated. We read further that—

Girls who are clever with the brush amuse themselves now by painting their shoes and gloves, generally choosing floral designs. Never before, probably, have dress trimmings been more artistic than they are now. Sequins are the newest. Those made of iridescent glass are vulgar and gaudy, but the black ones are irreproachable and very effective, reflecting the light broadly from a flat surface. Others, made of mother-of-pearl, look like great round opals. A court milliner has recently made an exquisite dress of cream-coloured satin trimmed with these. The sequins are linked together by means of slight chains made of gold and white beads. The foundation is white net, and the effect of the background of rich cream-tinted satin showing through is very happy. The sequins glow in the light, varying their tint with every movement of the wearer. At one moment they show faint blue gleams, at another soft suggestions of rosy pink; and again reflections of palest green. The bodice, pointed back and front, is edged with a scalloped trimming of sequins and beads, and has a similar scalloped flounce round the shoulders. Skillfully arranged draperies of old Brussels lace, mellowed by age to the true creamy tint, add the valuable quality of softness to the richness of the satin and of the sequins.

Music.

In some respects at all events the influence of the opera performances at Drury Lane must be for good. It may safely be said that they will render Londoners less tolerant than they have hitherto been of the slovenly ensemble so common upon the Italian opera stage, and of the "star" system of which the ensemble is so often the result. But we think the influence will go deeper than this. Whatever opinions may be held about Wagner's music, there can be but one as to the earnestness of his work; it is often sombre, sometimes harsh and even ugly, but it is never trivial. Hence it follows that people who will sit out and enjoy an opera of this description lasting over four hours, will not be disposed to put up with an opera which is a mere collection of pretty tunes more or less aptly fitted into a framework of story. They will henceforward require that the story shall be dramatic, and that the music shall have a close connection with the libretto. Moreover, apart from any connection with the development of opera, there is one point of view from which these performances are very opportune. As an education for the appreciation of instrumentation they are invaluable. It is scarcely possible for anyone listening to these operas not to feel the influence of the variety, the richness and the originality of their orchestration. And it seems to us that it is just this education that the English people now stand so much in need of. They are already fairly well acquainted—much better indeed than is often supposed—with many forms of vocal music, such as glees, madrigals, part songs, ballads, operatic airs, and scenas, and the various constituents of oratorio; but of the ordinary forms of instrumental music, the sonata, concerto, symphony, &c., the average Englishman knows

nothing. It is not difficult to see that this ignorance accounts to a large extent for the backward state of music in England, for it is just in this branch of music that such immense strides have been made during the present century. In order to understand the more complex forms of instrumental music, some acquaintance with the orchestra and its use is a most important step, and Englishmen, or rather Londoners, have never had such an opportunity of making this acquaintance as they are just now having.

To those who find Wagner dull, we would recommend a trial of "Die Meistersinger." In it the composer has left his favourite field of myth, and has applied his principles, or perhaps we should say his practice, to the illustration of a comedy which is supposed to take place in the sixteenth century. The result is a complete success. There is a wonderful atmosphere of genial festivity about the whole work, with a genuine vein of humour, in both of which respects it forms a striking contrast to Wagner's more serious operas, such as the *Nibelungenring*. The subjects or "motives" are not numerous, and are clear in form and simple in rhythm; the orchestration is brilliant and charming, and the libretto, excepting perhaps a slight tendency to prose on the part of Hans Sachs, never drags. In spite of the opera taking over four hours in performance it has become already very popular. We should mention that the performance at Drury Lane is excellent in every respect.

Rubinstein's oratorio "Paradise Lost", produced for the first time in England at the Philharmonic Society's concert on the 9th June is a failure. The libretto is a miserable distortion of the argument of Milton's poem, without a single point to recommend it. The music can only be described as dreary. Of course technically it is correct and even clever, but there really seems to be scarcely a spark of genuine inspiration from beginning to end. Rubinstein appears in this work to be perpetually striving after originality without having any definite idea as to what effect he would produce. In the second part, which describes the Creation, comparison with Haydn is inevitable, and by no means favourable to Rubinstein. He evidently imagines that the proper way to suggest "chaos" to the imagination is to reproduce it on a small scale in the orchestra. But if he will turn to Haydn's "Creation" he will find that there is a more excellent way. And this is not a very unfair example of the difference between the treatment of the two composers. We consider it a very ill-advised proceeding to revive such a work, as it cannot but injure the reputation of a musician who has written much that is interesting and beautiful.

The presentation of a testimonial to Mr. Manns, after his benefit concert at the conclusion of the 26th series of Crystal Palace Saturday Concerts, is a well-deserved recognition. Mr. Manns has rendered invaluable service to the cause of good music in England. In times when orchestral concerts and good conductors were scarcer than they are now, the Crystal Palace was almost the only place where symphonies, concertos, and works of a similar description, were adequately rendered, and many people will date their first love for orchestral music from Mr. Manns' influence. As a conductor he stands in the very highest rank, nor should his share in the bringing forward of Schubert's orchestral works be forgotten. We hope he may long continue to preside over his orchestra.

The musical season which is now drawing to a close has been more remarkable for the quantity and quality of the music produced than for any sensational notoriety achieved by the executants. Three pianists however may be noticed among those who have appeared. Madame Sophie Menter seems to be winning a permanent place in the esteem of the British public. She is undoubtedly an artist of great power and attainments. It is much to be desired, however, that she would not give us so many of the Liszt and Tausig "arrangements" and "arabesques". We are not purists to such an extent as to deny that these have their value, but we are strongly of opinion that excessive performance of them in public is not only bad for the audience, but for the performer. They produce in both a craving for mere executive difficulty, and in the artist they have the more serious effect of lowering the intellectual standard. The other two pianists we referred to are Signor Sgambati and M. de Pachmann. The latter is said to have derived from his father, who was known to Beethoven, a true "tradition" of the master's performance of his own works, but his rendering of the 4th piano concerto at the last of Mr. Ganz's concerts did not create a great impression. Signor Sgambati is a composer first and a pianist afterwards. His symphony in D was very favourably received at a recent Crystal Palace concert, but he shewed at the same concert by his performance of Beethoven's Emperor Concerto that he is an able pianist as well.

A piece of good news for music in England is the reconstruction by Mr. Henry Leslie of his famous choir.

Mr. Harry Wall, the person who buys up the "performing right" of certain songs, and makes a living by collecting penalties from those who sing them without knowing that they thereby render themselves legally liable, has received a check. He brought last month, in the Queen's Bench Division of the High Court of Justice, an action to recover damages and penalties under the Copyright Acts for an infringement of right in a descriptive song entitled "Will o' the Wisp", which he contended was a "dramatic piece", the singer having to "laugh ha! ha! and laugh ho! ho!" as a part of the song. It was decided that the composition was not a "dramatic piece". In the alternative, Mr. Harry Wall claimed damages for infringing his performing right, alleging that it was a musical composition withing the Act 5 and 6 Vict., cap. 28. The judge left it to the jury to say what damage had been sustained, and the jury assessed the damages at 1s. The judge directed that Mr. Wall should pay the costs. By another action, against a person who had sung the same song, Mr. Harry Wall attempted to recover penalties from a schoolmaster who had sung "Will o' the Wisp" at a school festival, which it was contended was a place of "dramatic entertainment", within the meaning of the Act of Parliament, so that the plaintiff was entitled to recover the penalties. This contention it was attempted to support by the fact that one of the pieces was entitled "Dialogue—Saturday Night", and that seven of the school children, boys and girls, took part in this dialogue, seated at a table, upon which were cups and saucers and tea. The judge directed the jury that, if the pieces contained in the programme were dramatic pieces, the schoolroom would, for the time being, be a place of "dramatic entertainment". The jury found that not any of the pieces in the programme were dramatic pieces, and that the

schoolroom was not for the time being a place of dramatic entertainment. His lordship then told the jury that, although the plaintiff, according to their findings, was not entitled to penalties, yet, as the song had been sung at a place of public, though not of dramatic, entertainment, he was entitled to damages, and he asked the jury to assess them. The jury assessed the damages at 1s. His lordship again ordered costs against Mr. Harry Wall, who will thus, it is to be hoped, find himself a loser by the practice of taking advantage of our slipshod legislation on copyright to penalize the unwary.

Drama.

From a commercial point of view there is no doubt that Mr. Sims's new play is a success, and that crowded houses will, for some time to come, nightly greet the "Romany Rye" at the Princess's Theatre with every manifestation of approval. But it is also a most decided failure, as an addition to the dramatic literature of the day as an artistic conception, and as compared with "The Lights o' London." In his earlier production Mr. Sims idealised his characters, created a sympathy for the struggles of the poor and humble, and produced types strongly individualised indeed, but their peculiarities painted with a kindly hand. In "Romany Rye" he takes his audience amongst the very dregs of society merely for the sake of turning the glare of the footlights upon human nature in some of its most revolting aspects. In his former piece he stopped short at the disgusting realism of Zola; now he seems to have advanced a step beyond him. As regards the plot, it is modelled on the most pronounced transpontine melodramatic form. Take a hero and a villain, and confront the villain with the hero just at the moment when vice appears triumphant over innocence and virtue; the result is a situation which secures vulgar applause, but it is neither artistic nor novel. The drama is so crowded with characters that distinct individualisation is impossible; and both hero and heroine lose their due prominence in consequence. The multiplicity of persons represented also tends to weaken the cohesion and continuity of the plot, whilst many of the effects are strained and appear to be introduced solely with a view for scenical elaborations. The most distinct piece of characterization is that of the villain, whose vicious tendencies are expressed in so gentlemanlike a manner, that one is almost inclined to forgive him his sins—which are many—in consideration of his being the one outwardly clean and respectable man amongst all the surrounding scum. As regards the dialogue, it is generally commonplace, but still bears evidence in places of Mr. Sims's quaint turns of thought, and flashes up at times into brilliancy. But it has one grave defect, and that is it reeks of slang. That most of this is funny, we are bound to believe, because the gallery greet it with unbounded applause, but for any member of the respectable classes to understand it, except by the context, would point to an association with a section of society by no means polite. "Orf 'is nicker" may be very good cockney for "out of his mind"; but it is a phrase not commonly understood in educated circles. Perhaps a feeling of disappointment arises inasmuch as Mr. Sims has preferred showing us the henroost robbing and thieving side of the gipsy life to investing it

with an ideality and tenderness of which he is certainly capable had he chosen to take that line. From the title of the play, one perhaps expected as strongly drawn a character as Pharoold in Mr. James's Romance.

Having from an artistic point of view made this protest against the needless exhibition on the stage of so much that is vile without any adequate reason, it is equally our duty to point out the excellencies of this production.

The scenery alone is worth a visit. Mr. Beverley's illustrations to the first act are fine examples of theatrical art. The opening picture of the gipsy encampment underneath wide spreading trees, with a view of the village in the distance, is in this artist's happiest vein; and by reason of its delicacy of treatment and refinement of finish would bear minute examination. The fact of so great an effect being gained from simply painting on the flat, is in itself a strong protest against the built up scenes so much in vogue in the present day. The view of Craignest by the same artist, a fine old English country home standing by the side of a lake, with a pretty dioramic effect of the water rippling in the moonlight, fills the mind with romantic visions which are doomed to be crushed by the succeeding picture of a birdfancier's shop in St. Giles's, with real pigeons fluttering in their cages. Mr. Stafford Hall's happiest effort is the road to Hampton in the sunset of a summer evening, and Mr. Walter Hann contributes a charming view of the river Thames. In this scene however the action is so brief that one is scarcely able to grasp its beauties. The changes of scene are managed by some good mechanical means which are useful without being obtrusive, as it is only after the change has taken place that one is able to realize its completeness and rapidity.

Of the acting little can be said that is not eulogistic. Mr. Wilson Barrett plays the part of the "Gipsy Gentleman" with an earnestness and moderation which are very commendable. Considering the evidence of power which he shows, it seems a pity that his part is not more broadly and sharply defined, so as to give him an opportunity of displaying the force he undoubtedly possesses. Writhing in a rope does not lend itself to the exhibition of picturesque poses, whilst dramatic force does not mean fisticuffs. If agility and athleticism were the highest outcome of application to art Mr. Barrett is certainly an exponent of the highest grade. His bearing is so manly, his love scene so tender, that it is a matter of regret that he has not to portray more mental exercise and less physical exertion.

Miss Eastlake's chief effect is a scream, and she screams well; but Miss Eastlake can do more than scream if an author gives her the chance. Mr. George Barrett has the low comedy part in the shape of a cockney loafer, who utters some of the wittiest things in the play, which when they are not obscured by the slang phrases can be thoroughly enjoyed. Mrs. Huntley gives a horribly realistic impersonation of an old hag, a wonderful contrast to the part she played in the "Two Orphans." One performer deserves special recognition, and that is Gertie Hockett's dog "Lion," who goes through his part with an earnest unconsciousness worthy of imitation by the "noblest of animals." The villain of Mr. Willard has been spoken of before, and is another unconventional type of the character, remarkably well rendered.

The stage management is quite equal to, if it does not excel, that of "The Lights o' London." The bustle

and animation of some of the scenes is bewildering from its variety. The net result seems to be that the success is due to the careful management and admirable mounting rather than to the literary merits of the play.

"Les Manteaux Noirs," at the Avenue Theatre, is no improvement on the other works of its class which are now so much in vogue. The music is light and tuneful, and the plot is amusing, though not new to the London stage: one of the most noticeable adaptations of Scribe's work being a play called "A Dark Night's Work," produced at the Princess's some twelve years ago with Mr. Boucicault's name attached to it. Miss Florence St. John of course acts and sings charmingly, and with that utter absence of effort which so especially characterises her.

In the French plays at the Gaiety Madame Sarah Bernhardt has reappeared in all her old parts, with the addition of two novelties. In the first, "Les faux Menages," she essayed a rôle which made no great call upon her resources. Tenderness and grace of course were present, but the subject of the play is one which calls forth no sympathy from an English audience. In "Le Sphinx" Madame Bernhardt now plays the part of Blanche in succession to Mlle. Croizette. The death scene, needless to say, is the opportunity here: Madame Bernhardt has elected by avoidance of realism to render it less repulsive, but at the same time to invest it with a higher artistic feeling. Altogether this clever lady's playing throughout her late visit was marked by a return to the delicacy and refinement of former days. M. Coquelin and the Comedie Française company succeeded Madame Bernhardt with "L'Aventurière," the original of "Home" and other familiar plays.

At Her Majesty's Theatre Signor Rossi's attempt to play King Lear in Italian, whilst the rest of the characters spoke English, met with the fate it deserved. It was neither amusing nor a contribution to art; could serve no possible good end, and must have been a monetary failure.

The Art Trades.

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Provisional protection has been obtained by Mr. James Francis Wanner for "an improved ornamental fabric applicable to skirts, mantles, coverlets, cushions, and other articles of dress and upholstery." The object of this invention is to produce an ornamental fabric having the like embroidery stitch pattern on its opposite sides, and capable of being made up or used with either side outwards. Supposing, says the "Journal of Fabrics", this to be used for the manufacture of mantles:—

No lining will be required, as the fabric will be sufficiently warm, and the parts which are turned over, the lappets

and cuffs for example, will present a surface equally ornamented to the other parts, and either of the same or of a different colour. Again, when the fabric is used as a loose cover or sack for cushions either face may be indifferently turned outermost and changed as fancy may dictate. The like remark applies when the compound fabric, having faces of different colour, is used for making embroidered petticoats, the same being turned to suit the colour of the dress with which it is to be worn. By thus combining silk or satin fabrics flowers and other devices can be produced which have the effect of being embossed, and that at a cost which will fall far short of that of ordinary hand embroidery.

Bedsteads made in Bessemer steel, "exactly to resemble in form, design, and appearance" similar goods in walnut, mahogany, oak &c., are being advertised by a Birmingham firm as "fine art bedsteads"! Such "fine art" our readers will hardly need advice to avoid; and we might perhaps counsel the manufacturers to devote their energies to producing metal bedsteads which shall honestly look like what they are. This need not hinder their being properly and tastefully decorated, and may lead to the production of something which can honestly be connected with "fine art", which metal work painted to simulate wood can never be. For what sort of people in these days, can such monstrosities be produced? This is not the path by which our manufacturers will overtake their foreign rivals in domestic metal-work.

HILDESHEIMER & FAULKNER are now sending out to the retail trade the Christmas and New Year Cards which were the fruit of their competitive exhibition of last August. As a novel feature they draw attention to the ornamentations of the backs of most of the higher priced cards. More than fifty of the series have been produced on satin cards.

Art Abroad.

LAKE OF GENEVA.—Mr. CLIFT, Rue de l'Evêché, Geneva, 1, gives LESSONS in PAINTING from nature, both at Geneva and Lausanne.

ART NOTES FROM PARIS.

(From our Correspondent.)

The International Exhibition in the rue de Sèze is most interesting in the insight it gives one of the modern Spanish school as represented by Madrazo. In the portrait of the Duchesse d'Albe the painter has proved himself not only a master of colour, but all that a portrait painter should be. The duchess wears a black satin and velvet dress; on a chair by her side is a red-lined fur cloak; while the blue background shades off into the marble floor. One hand is gloved, which alone is a study; the other is as exquisitely modelled as is the face and neck. Another portrait, that of M. Erazu, is so true in its realism that it is a grand example of what the Impressionist school aim at, but fail to attain to. Indeed it seems as if M. Madrazo had expressly imitated the "motif" of M. Manet and his followers, when he placed his model upon a grey floor which fades off into an indistinct background, and dressed it in the morning costume of a gentleman—black coat and grey trousers. But here the similarity ends. Where the Spanish master has brought refinement to bear upon and elevate the ugliness of the dress, the Impressionists only produce

caricatures. This is just the difference between real and false realism, and it is a pity this picture could not be exhibited by the side of one of the grotesque portraits which are to be seen in the exhibition of the now called "Independants." Another master of colour is M. Stevens. A portrait by him of a girl in pink leaning upon a pinkish-creamy satin cushion, the face in shadow, is simply exquisite, in spite of the ill-drawn hands. It is a pity M. Stevens is so often careless in his drawing.

France is not sufficiently represented by MM. Baudry and Dupré. The former exhibits several very fine works, but French landscape painting has made a tremendous advance since the time of Dupré, whose pictures are conventional rather than realistic. M. Baudry's "Naisance de Venus" is a glorious piece of colour, suggestive of Coreggio; the goddess is represented thrown up by a wave upon a shell-strewn shore, her exquisite form budding into womanhood. But the awaking into life is not so well expressed as in the picture by M. Cabanel in the Luxembourg. There she seems to be rising from her watery bed, barely able to open her eyes, and stretching out her beautiful arms, as if rejoicing at her full-grown birth. M. Baudry is a greater master of colour than M. Cabanel; his technique is finer, the latter's work being suggestive of porcelain painting; but there are few, if any, more poetical and refined interpretations of the subject than the latter's.

It is a pity, considering the impression his "Yeoman" made upon the French public in 1878, that Mr. Millais should not have sent better works. England only shines in Mr. Alma Tadema, who is far more French than English in his style. Of his works exhibited here it is useless for me to speak, as I presume they have all been seen in London. The small one of the death of Claudius Cæsar is the most admired here, being the best in composition and the least marred by the painter's eccentricities. A little upright picture of some women bathing is exquisite. The group of the mother and boy in the large picture is so charming that one is only sorry that the painter should have spoilt the general effect of his work by his taste for cutting up heads, horses, and chariots. The hind legs and tail of one of the chariot horses seem to grow quite as naturally upon the doorway as moss upon the thatch of an old cottage. If Mr. Alma Tadema could only sacrifice his peculiar whims, his work would be perfect.

Opposed to all the foregoing is M. Israëls, who has a large number of pictures, nearly, if not all, of which have been seen before. In M. Knaus there is an unreality, a straining after effect, a false sentiment, which is diametrically opposed to M. Israëls; it is a something so German, that few people out of Germany can probably admire or appreciate him; whereas the Belgian painter appeals to the poetic feeling of every one.

Visitors to the Louvre should not omit seeing the frescoes by Botticelli, which were found in the Villa Lemni, at Chiasso-Macorelle, near Florence. They are placed upon the landing outside the French 18th century and Florentine galleries, where the Fra Angelico fresco was, the latter having been moved and replaced a little farther off. Considering the deplorable condition in which they were discovered—covered with plaster—they are an acquisition to the museum, one of them being nearly perfect, and the other (what remains of it) very interesting.

We are surprised here at the silence of the English press upon Munkacsy's great picture, and wonder what

it all means. On the other hand it remained for the little *Artist* to give us an informing criticism upon Wagner, for which we are grateful. It is quite funny how the critics here have shirked any definite opinion, getting over the difficulty by dissertations upon the uninteresting, and utterly unmeaning (to any but German minds) plot.

M. Eugène Guillaume, the eminent sculptor, has been nominated Professeur d'Esthétique, at the College de France, in the room of M. C. Blanc. M. Guillaume may be known to your readers as a writer, by his articles on the Salon in the "*Revue des Deux-Mondes*", and upon the works of Michel Angelo.

M. Eugène Hiolle has succeeded M. Jouffroy as professor of sculpture at the Ecole des Beaux Arts.

Some one suggests that three or four hundred works should be selected from the rejected list by a "tirage au sort", and hung in a room apart and labelled "Specimen of the pictures rejected by the jury of the Salon." The médaille d'honneur for the section of architecture has been awarded to M. Paulin for his splendid restoration of the Baths of Diocletian. In looking round the architectural exhibits at the Salon, and elsewhere for that matter, one is struck by the fact that although the 19th century is rapidly drawing to its close, no distinctive style has been invented, as was the case in preceding centuries; or if anything can be called 19th century style, it is simply a confusion of one or more of those which have gone before. The Prix du Salon (12,000 francs for a three years sojourn in Rome) has been given to M. Longepied, whose work "*Pêcheur Ramenant dans ses Filets la Tête d'Orphée*", had already gained a first class medal (sculpture). Last Sunday (the last free day) 34,193 persons visited the exhibition.

Part of the mosaic which is to decorate the dome above the high altar in the Pantheon is finished and uncovered.

An American artist, Mr. Robinson, has been exhibiting a number of sketches and studies, from various parts of the world. The animals are carefully painted, but their national characteristics are not sufficiently studied.

Paris; 22nd June, 1882.

PENGUIN.

Art Literature.

BOOK ILLUSTRATION, OLD AND NEW.

Three lectures upon this subject have been delivered by Mr. J. Comyns Carr, at the rooms of the Society of Arts. The lecturer referred in his first discourse to the revival of the wood-cutter's art in our times. As to this he remarked that revivalists at all times have rather to unlearn than to learn. The subject of book illustration, he said, was one of great extent, and might be variously treated. He proposed to consider it with regard to the conditions which govern its production. And at once he might say that the history of book illustration was the history of the art of wood-engraving. Steel engraving, however finely executed, had no right place in a book whose illustrations were conceived in the spirit which pervades all true ornamentation. And for this reason: there was nothing in common between the processes employed in the production of the engravings and the letterpress. The effect upon the eye of a print from a steel plate, and that of a wood-cut, were wholly dissimilar. And whereas a wood-cut was, properly speaking, only

a complex piece of type that harmonised perfectly with the text, the steel engraving could in no way harmonise with its environment. The page that held a steel engraving could not present to the eye the appearance of having been wholly the work of one mind: it could not, in short, be truly decorative in effect, though its illustrations might in themselves be delicate enough, and its typography perfect of its kind.

The lecturer in like manner refused to etchings a right to be considered as proper ornaments to books of luxury. The etching was indeed in the same case as the steel-engraving. It was popular among artists who could not work in wood, because any one who could draw could etch. But apart from the fact that etchings did not harmonise with the type on a printed page, they were unsuitable altogether for book-illustration when it was desired that any large number of a book should be rapidly produced. A wood cut was fitted with the types, and was prepared for the press in the same manner precisely as the printed matter. But the etched plate had to be slowly and carefully prepared for re-printing after each impression.

The old hand-illuminated missals were the earliest and most splendid specimens of illustrated books: these had not been surpassed by any efforts of succeeding times. In these the whole page, margin and text, was considered with a view to its total decorative effect. The one artist of modern times in whom the spirit of mediæval missal painters seemed to have revived was William Blake. There was no character upon his page that the loving hand of art had not traced; and no decorative detail or illustration that did not seem to grow out of, as well as perfectly to blend with, its legend.

The natural successors of the illuminated manuscript were block-books. In these also, as the type was fixed, the artist had a chance of dealing with his page as a whole. And these block-books in consequence are often perfect models of the decorator's art. With the invention of moveable types came that separation of the artist from the craftsman which had been the bane of art in every department.

The lecturer remarked that the art of the wood engraver was naturally allied rather to that of the sculptor—the sculptor in low relief—than to that of the painter. It had originally little to do with contour or chiaroscuro. And in the earliest and admittedly best examples of the art we should find this recognised. We should find it in fact the rule that nothing should be attempted in the impression that would not be intelligible if seen upon the block. In modern times we had witnessed a wide departure from the old rule. It had been discovered that, in addition to its natural fitness for artistic treatment—which fitness was perfectly perceived by Dürer and Holbein and the great masters of the art, the block has also latent potentialities for the imitative craftsman which had hardly before been dreamed of. That the wood-block in the hands of the skilful modern engraver lends itself marvellously to the service of mere reproduction of methods of work alien to its nature the lecturer did not doubt. The pity was that it had almost entirely ceased to be treated as anything else than as a means of multiplying copies of works executed in other media. If a genuine artist such as Mr. Walter Crane were set down with a wood-block in his hand, he would experience no sort of desire to imitate the method of some other art. If he wanted to work in another medium it was quite open to him to

do so. Mr. Crane had caught the true spirit of the old wood engravers. Mr. Dante Rossetti again had executed blocks in the most perfect manner. Sir Frederick Leighton also, in the cuts executed for the well known edition of "*Romola*", had gone back upon the earlier and better traditions of the art.

Summing up in conclusion, the lecturer said that the old artists thought only of the decorative effect of their work. They thought of how far their decorations would enhance their text. The modern illustrator thinks only of how far his illustration may be spoiled by its surrounding. Most modern wood cuts were so many blots upon the pages they occupied; they differed from steel engravings only by being inferior. The engraver on wood was now wholly at the mercy of the artist—painter or draughtsman. Envy of effects proper to another art was the death of every art. The last resource of the wood engraver was to compete with the photographer.

In his second lecture Mr. Carr was occupied first in considering the revival of the art of wood-cutting by Bewick, and the nature of the advance made by that artist upon the practice of the older masters. The advance consisted in the substitution of tone for line. Bewick's art was allied to that of the engraver in mezzotint, in whose work form is rendered by means of skilfully managed gradations of tone, and not by bounding lines. It was not in the power of the wood-engraver thus to graduate his tone with the subtlety of the mezzotinter, but Bewick had carried it very far by a skilful use of the white line. Bewick had introduced a method of work not known to the older masters, yet he was a genuine artist in wood. His block was his primary medium of artistic expression, not merely an instrument for reproducing in facsimile designs executed in some other material. But the wood-cutter's art, we had to consider, besides being an independent means of expression for the artist, afforded also the greatest facilities for the reproduction at second-hand of designs accomplished in other media. The laws which governed wood-cutting regarded as a separate department of art might be fixed; but those laws were not perhaps the same as those which regulated the reproductive art of wood-engraving. It was in this secondary department of the art that our own times had witnessed such marvellous innovations, and, it had to be confessed, such brilliant successes. Engravers of the old school, such as Mr. Linton, were bitterly opposed to these innovations, and took no pleasure in these successes, but if it was once admitted (and it always had been admitted) that the reproduction of designs was properly within the province of the art, then surely it had to be admitted too that the closest reproduction was the best.

Many specimens of modern French and American engravings were distributed by way of illustration to this part of the lecture. With regard to these triumphs of technique however the lecturer gave a word of warning. The adventurous reproductive engraver was as it were between two stools. He was practising his art in a manner in which he never would practise it if he were an original designer on wood; he had departed from old traditions and had disclosed unthought of potentialities in his block regarded as a reproductive medium, but he was coming into competition more and more with those purely mechanical methods of reproducing works in facsimile which are daily being multiplied, and daily being produced with more unerring precision. It seemed possible that the reproductive wood-engraver

would find a competitor too hard for him in some one or other of such processes.

The greater part of the third lecture was devoted to the description of the various kinds of mechanical reproductive processes, and to a consideration of their efficiency as compared with wood-cutting. The process by which M. Amand Durand reproduced in facsimile the masterpieces of the old engravers, the lecturer said, was as nearly as might be perfect. He had heard Mr. Reid, of the print department of the British Museum, say that it was sometimes almost impossible to tell the facsimile from the original. This however was a process of limited applicability, being indeed useful only for the purpose of obtaining facsimiles of engravings in intaglio. The problem for the book illustrator was to find a mode of obtaining his facsimiles upon blocks in relief which had the twofold advantage of harmonising with the general typography, and of being prepared by the same process and printed with the same swiftness as the rest of the type.

The carbon photograph had the advantage over photographs upon silver that it could be printed in any colour that was desired. For the special purpose of reproducing drawings in pencil or crayon these carbon photographs left nothing to be desired. In the case of these again it seemed hard sometimes to believe that you had not in hand the original work of the master. The lecturer described the processes of chromo and ordinary lithography, and remarked that these had not received, and did not merit, a great deal of artistic attention. Even in the case of such carefully prepared works as those issued by the Arundel Society the effect was very far from satisfactory. The conditions of the process made it necessary that the colours should be opaque and heavy. Whether employed in the reproduction of early fresco, or of the exquisitely pure colours of oriental art, lithography proved alike unsatisfying.

Mr. Alfred Dawson's processes of photo-etching were then described. Mr. Dawson, the lecturer thought, had effectively solved the great problem of transferring in facsimile to blocks, which could be inserted with the types in the press, works of the most varying description, from etchings to drawings washed in indian ink. There were nevertheless defects in Mr. Dawson's systems which successive improvements would doubtless remove. Photography was theoretically, but not practically, a quite faultless servant. It could mark the difference between a broad line and a narrow one, but not between a dark and a light line. This was one source of imperfection. Another was to be found in the thickening of some lines in the course of the process of transfer to the block, and the loss of some delicate lines altogether.

The most perfect of all these reproductive processes, in the lecturer's view, was one which had been invented by Mr. Henschel (a German resident in England). In his process the chief defects of Mr. Dawson's system, Mr. Carr considered, was avoided.

Summing up, Mr. Carr said that every day these processes became more faultless. They were cheaper than the cheapest woodcut could be. It seemed at least possible that the woodcutters's art would be entirely superseded by them. And if that should be he was not prepared to say that they had anything to regret. Woodcutting, with a single exception, (that of Bewick was meant) had always been regarded as a reproductive agent. Workers in the art had carried it to

the highest point of perfection. If it was found that photography had shown the way to still greater reproductive exactitude, surely it was futile to ignore the new knowledge.

Correspondence.

MR. HORSLEY AND LADY ARTISTS.

TO THE EDITOR OF *The Artist*.

Dear Sir,—I should be much surprised at seeing no reply on the part of lady artists to the most extraordinary speech mentioned in your columns, delivered by Mr. J. C. Horsley, B.A., at the Newton Abbot School of Art, did I not know that it is chiefly indignation that makes them mute. I scarcely know where to begin to reply to Mr. Horsley's most pernicious address. I use the word pernicious advisedly, because if it were read by persons totally unacquainted with art, they would probably run away with ideas that would not only be entirely false but would be injurious to all lady artists.

Once for all it should be understood that art is of no sex, and an individual of the genus man may be gifted with the art faculty, be it music or painting, without distinction of sex. Nature gifts both alike. The training only makes all the difference in the results.

Mr. Horsley's remarks that female artists have never been as gifted as male, and therefore never can be, is altogether a mere assertion. Certainly they have hitherto not had the chance of competing simply because they have had no art training. As to the question of propriety Mr. Horsley shows a strange want of knowledge of the facts of the case even to speak of mixed classes and painting from "the naked model," as they don't exist! The classes study separately. I should imagine that Mr. Horsley as an artist would understand that to the true artist the model is always but a lay figure to which his or her work alone gives life. Moreover, artists invariably employ the words draped or undraped, not the incorrect terms adopted by Mr. Horsley which doubtless and very properly shocked the ears of the audience.

Lady artists suffered very many years from the cutting remarks often no doubt truthfully made about their work. That the anatomy was entirely wrong, and that had they understood the drawing of the figure in the slightest degree they would not have been guilty of such faults in drawing. Ladies have therefore ascertained that in order to understand "in the slightest degree" how to draw the human figure they must adopt the method of training so advantageously pursued by the male artists—that of drawing from the undraped model. These studies they are now following with very great and astonishing results, not only so to themselves but greatly to the advantage of the real models who sit draped or undraped as the case might be. These girls are no longer the degraded set, a disgrace to their sex, as they were once thought; but now that the profession of "sitting as a model" is protected by women the girls have distinctly improved as a class. They have risen in their own estimation, and they are both morally and mentally benefitted by sitting to ladies who treat them wisely and kindly, and who are looked upon by the models as their friends as well as their employers. Let it be noted that a model who objects to sit to a lady is now looked upon both by ladies and other models as one who has been ruined in morals by sitting to gentlemen alone. She requires high prices, contracts irregular and unsteady habits; in fact, a lady never asks twice for a model who does not like to sit to ladies.

This fact speaks for itself. If ladies give up painting from the undraped model the class will degenerate into the same state from which lady artists have rescued them. They are now a good respectable hard-working class of girls, and their calling no longer misconstrued.

Touching the question of propriety, if there should be any thought of evil at all it appears to me it would entirely lie the other way, and that the restriction should be not in the ladies working from one of their own sex, but in the men doing so. Ladies never paint from the male model as the men do from the female model, and simply because pictures are chiefly as far as undraped figures go composed of female ones. However, if for the future men should still bitterly complain of the impropriety of the ladies, it can easily be solved by the ladies keeping all the female models to themselves, and painting only from them on the condition that the men will be equally reasonable and paint only from their sex also. At the same time ladies are always gentle and susceptible to kind instruction and advice, and the very valuable works of art recently exhibited by Mr. Horsley will no doubt make him an inestimable guide to art students, especially to those supremely Christian ones who consider the highest morality consists in millinery. Only that weak portion condemned by Lord Shaftesbury we are told, and who are lost in atheism and infidelity, believe, it seems, that they were made in the image of God, and are therefore not ashamed of true purity. I therefore as a lady artist, and in behalf of a great many others, beg to protest absolutely and entirely in the name of all true morality in life as well as in art, against the opinions expressed by Mr. Horsley; and to say very decidedly, we, under a deep sense of duty as Christian citizens, decline completely and positively to follow his advice.

Yours faithfully,

ISABEL DE STEIGER.

The Studios,
Holland Park Road.

[With this protest we entirely go. That we have not ourselves written in the same sense with regard to Mr. Horsley's strange remarks arose from a feeling that they did not call for serious argument.—Ed. *Artist*.]

According to a statement by Mr. H. Buxton Forman, in a letter to the "Times," the late D. G. Rossetti's book illustrations are ten in all, namely—

"The Lady of Shalott," "Mariana in the South," "The Palace of Art" (2), "Sir Galahad," in Moxon's Illustrated Tennyson of 1857; frontispiece and engraved title-page, in "The Prince's Progress"; and "The Maids of Elfenmere," in Allingham's "The Music Master," &c. There are no further illustrations in either of Miss Rossetti's two volumes mentioned above; but these four prints, those on the title-pages, dissociated from their original beautiful ornamental work, are given again in a collected edition of Miss Rossetti's poems, published by Messrs. Macmillan & Co. in 1875, for the cover of which, as well as for the later volume, "A Pageant," the "Goblin Market" design has been adapted. The list of Mr. Rossetti's published designs is not complete without a mention of his book-covers, which are highly remarkable examples of modern decorative design. They are the covers of the early Italian poets (revised and reissued as "Dante and his Circle"), his own two volumes of poems, "Goblin Market," "The Prince's Progress," Swinburne's "Atalanta in Calydon," Swinburne's "Songs before Sunrise," "Parables and Tales" by Thomas Gordon Hake, Dante's "Inferno" translated by W. M. Rossetti, and the emblematic designs on an edition of Shelley's works. The end papers of Mr. Rossetti's poems form a tenth design, not the least excellent of the series.

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Lectures and Speeches.

ON THE COMPOSITION OF HISTORICAL OR INCIDENT PICTURES.

Professor Armitage opened a recent lecture on this subject by stating that it would be generally admitted that modern artists were far more particular than the old masters about the arrangement and "mise en scène" of a picture; they tried as far as in their power lay, by reading and careful attention to costume and accessories, to represent incidents as they actually occurred. Imitation of the work of old masters was bad; our own time, being one of learning and research, should have its best characteristics reflected in our painting. A comparison of a battle piece by Raffaele and one by De Neuville would illustrate the superior realism of modern work. Although in the case of the old masters we might feel compelled to admire the beauty of the painting

and the composition, we never felt ourselves transported to the actual scene. Our best work should always be realistic; and this word realistic was not to be taken in the sense in which it was now often accepted as meaning something repulsive and horrible, as in the minute insistence on the drawing of every wrinkle in the skin, or a careful attention to the exact appearance of a pool of arterial blood, but should be taken as meaning truthful. As soon as we began to lose sight of truth we ceased to be realistic, and our work became semi-decorative as in the case of some of Raffaele's cartoons. Pictorial liberties for instance were taken in the case of the miraculous draught of fishes, which would be inadmissible in modern work. Much more liberty was to be allowed to the incident painter than to the painter of large works of a decorative character. True the rules of composition, as laid down in the previous lecture, should be adhered to as far as possible, and in addition the incident painter had to tell his story clearly and forcibly. But in order to do this he might,

if the subject demanded it, huddle up his figures in the centre of his canvas; equally he might put them all in one corner, if so doing in any way tended to the dramatic effect of the subject. The Professor instanced Delaroche's "Murder of the Duc de Guise", in which the murdered body of the duke was lying in one corner of the picture, the murderers clustered together on the other side: the selection of this arrangement inspired us with a greater feeling of compassion for the poor murdered man than if he had been depicted engaged in a violent struggle with his assailants, and was therefore, a more dramatic rendering of the subject.

In such a subject as a Departure of Emigrants the figures should be placed on that side of the canvas opposed to that in which they were going; and an expanse of sea or open country should stretch across the greater part of the picture. In the case of an arrival, this arrangement would of course be reversed. And this amount of unoccupied space need not be considered as wasted, for it suggested in the one case the distance to be traversed, in the other the distance already traversed, and so helped to tell the story. In the case of a shipwrecked sailor just landing on the shore, we ought to represent him in the foreground, with a very small amount of shore visible, but much angry sea and stormy sky. Should we desire, on the other hand, to represent him as afloat and clinging to a floating spar, he should occupy the centre of the canvas; and if a possibility of rescue be intended, a ship might be introduced on the horizon, but close to one side of the picture. The ship should be put on one side rather than in the centre of the canvas, bearing down upon the sailor, because thus the question of ultimate rescue was left in greater uncertainty, and the impression on the beholder was therefore more dramatic. But figures should not invariably be represented on one side of a canvas, as such a practice would soon degenerate into mannerism.

As a rule large areas of background were to be avoided; on the other hand we should be careful not to introduce figures too large for the canvas; any sitting or kneeling figures should be of such a proportion to the size of the picture that it should not be impossible for them to stand up without rapping their heads against the frame. This was a common fault with Albert Dürer and others of his time, and was probably due to their early habit of drawing on wood: they had not in those days learnt the art of joining wood blocks, and as the graving tools were in addition of a coarse kind they were obliged to make their figures larger than was desirable in proportion to the size of the block, and they then carried the same faults to their work in oil painting. On the other hand, figures should not be too small, as this always gave a stagey effect, as though the artist had betaken himself for study to the boards of a comedy theatre.

Professor Armitage then worked out on the blackboard, his idea of the way to set about designing a composition. The subject selected was Moses watching the struggle between one of his own countrymen and an Egyptian before he interposed and slew the Egyptian. The first thing to decide was whether to make Moses the principal figure, or the struggling combatants. Either plan was a good one, but he would suppose that Moses was to be the principal figure. The first thing to settle was the position of the two groups, and the position merely; any attention to careful drawing of figures at this stage would be useless, because we might have to alter the positions or attitudes and then all our previous labour

would have to be obliterated. Designing a picture was just like drawing a figure, we did not begin by a careful drawing of an eye, a nose, or mouth, but first sketched carefully the general pose of the figure, and added the details afterwards. To return to our design, there should be a considerable distance between the two centres of interest, because Moses was supposed not to be visible to the Israelite and the Egyptian, and as they would probably be in violent action it would be advisable to represent Moses in repose, though with an expression of concentrated attention. Having settled the plan of the work, the next thing was to select the expression and attitude of Moses. We might represent him as grasping a dagger; and with regard to the others, it would be well to represent the Israelite on the ground and the Egyptian standing over him, so as to indicate the hard taskmaster and also to explain the indignation of Moses. When our choice for this general plan was once made it would be unwise not to stick to it; we might listen to advice for details, but no more.

With regard to sketching societies, Professor Armitage disapproved of them. No good could come of a student cudgelling his brains once a fortnight to produce something original in two hours. It would be as futile as it would be for a professor of music to set his pupils to write an original composition in two hours; the most that could be expected would be a sarrago of reminiscences with a more or less harmonious setting. Similarly in a sketching club, most of the members would only produce something they had drawn fifty times before, and the student with the best memory and most facile execution would carry off the prize, rather than the careful, conscientious, and fastidious artist. On the art of giving expression to the face, anger, fear, love, hate, all rules were useless, the only guide was nature herself.

Parallel perspective, the Professor went on to say, would generally be found preferable to oblique perspective, although the latter was often preferred as being more picturesque. With such a subject as The Murder of Thomas à Becket, where the scene depicted is a Gothic cathedral, oblique perspective was preferable. It was by no means necessary that the vanishing point (in the case of parallel perspective) should invariably be in the picture; indeed it was often better outside, but always in the direction from which the light came. Instances might arise in which it might be advisable to place the vanishing point below the base line of the picture; if, for instance we were representing Michael Angelo decorating the roof of the Sistine chapel; or Prometheus bound on the summit of a mountain. In others again it might be more suitable to have the vanishing point above the top of the canvas, as in looking down into the lions' den with Daniel among them; or in any other position, if by so placing it we could more forcibly tell our story.

Blank spaces in a picture were often valuable as affording rest to the eye, and were not to be hastily filled up. A common plan when he was a student was to keep one or two eastern pots on hand so as to fill up any blank spaces and corners, and though in many subjects such accessories would be suitable, that was no reason why they should always be used as stop-gaps. Whatever was put in ought not to look as if put in merely to fill up a hole, and the artifice ought not to be readily detected.

With regard to light and shade, a diversity of arrange-

ment might be allowed; with the old masters it was probably a mere matter of feeling or accident. In all works the disposition of light and shade should lead up to the principal figure, which might be light against a dark background, or dark against a light background; and the accessory figures should be of varying shades intermediate between the principal light and principal dark. In Rembrandt's work the gradient of light and dark was steep and sudden; in Paul Veronese's works the gradient was very gentle; and the same was found in the works of many water-colour artists of the present day. But whatever scale was adopted should be homogeneous throughout.

Professor Armitage concluded by disclaiming the desire or wish to impose rigid rules in art. Art was not a science, and could not be proved by algebra; differences in opinion there always were and always would be; and it was well that it should be so. He merely professed, as an earnest thinker on art matters, to give his own opinions as to the best courses to be pursued and had endeavoured to lay down a few useful rules.

THE ART OF COINS AND MEDALS.

The second of the lectures recently delivered at University College by Mr. REGINALD STUART POOLE was devoted to the schools and styles of Greece.* The lecturer drew a distinction between these words. The former he would use to distinguish contemporaneous local varieties; the latter to indicate successive stages in the progress of the art. The great value of Greek coins lay in their being original works of art. The majority of existing sculptures were, as we know, only copies of undiscoverable originals; moreover, the few fragments of sculpture indubitably antique that had survived to us were, save in the rarest instances, so sadly fragmentary that we could only make a poor guess at the beauty of the work in its perfect state. With the coins the case was different. We had originals in great numbers, and we had them often absolutely perfect. In her coins, therefore, we had the only true grammar of the art of Greece. We should find them a sure guide to the succession of styles, and of the utmost value as exhibiting the idiosyncracies, and often discovering the existence, of local schools. They were valuable alike to the student of art, of history, and of mythology; and they were invaluable to the practical medallist as showing how exquisite a beauty might be attained in an art of most severe limitation.

In the Greek as in the Italian coins we found a leaning towards a sculptural or a picturesque treatment in proportion as painters or sculptors were in the ascendant at the time or in the district. Thus the school of central Greece reflected powerfully the influence of sculpture. The lecturer recommended to the special notice of the student that school of art (about 400 B.C.) which preceded the period of highest perfection. It was the high of highest effort, though of sometimes but partial achievement. There was much to be learnt from those noble works in which the direction of a wholly noble effort was specially accentuated. In these the treatment was essentially large, simple, and sculptural.

Mr. Poole's third lecture was devoted to the revival

under Pisano of the medallist's art in Italy. A special feature of the early renaissance was a blind and eager study of the antique. But the Italian conception of the antique world and its great inhabitants was vastly different (as Dante tells us) from ours of the present day. Approximation towards a perfect type, a high generalisation whether in art or philosophy, seems to us to have been the aim of culture in Greece. The perfection of a pronounced individuality seems rather to have been the Italian intellectual ideal. Hence in place of the idealistic coinage of Greece we have the vivid and noble realism of Pisano. He, as he was the first, was also the greatest of the Italian medallists. Matteo Pasti in his finest work approaches, but is inferior, to Pisano.

The period of great execution in this art was not of long duration. With the introduction of struck medals came the decline.

In Germany Albrecht Dürer headed the school and executed works of noble sincerity. These, however, had a picturesque character, and lacked the great style of Pisano.

In a lecture on the sunflower recently Mr. LUTHER HOOPER said certain poets and painters were incorrect in associating the American sunflower with the Greek fable of Clytie, the sunflower of ancient Greece being the haliotrope. Prominent among artists who had erred in this archaeological detail was Mr. Alma Tadema, who, in a well known picture of an ancient Roman interior, represents the garden filled with sunflowers unknown in Europe till after the discovery of America.

The BISHOP of EXETER, at the opening last month of the new church of St. John, Ivybridge, said it was difficult to find any more truly useful thing than a beautiful church, and when people wanted to cut everything down to the standard of mere utility he would venture to say that, measured even by that standard—if only we would understand by utility that which cultivated the highest and best faculties—there was hardly anything that was more really useful in the highest sense than bestowing upon them a beautiful building in which they could take pride and pleasure, and which they could associate with their religious feelings.

Exhibitions.

THE ART OF M. TISSOT.

An "Exhibition of Modern Art by J. J. Tissot" has been open at the Dudley Gallery, consisting of 12 oil paintings, 53 etchings, and a number of *emaux cloisonnés*, the secret of which the artist has obtained, says the catalogue, only after numerous experiments.

The general character of M. Tissot's work is particularly well known. He is a skilful etcher, and a painter of distinguished ability. Little or nothing in the exhibition under notice will tend to modify any opinion which may already have been formed. Those who regard M. Tissot as a great master in a great school may so regard him still. He is not a satirist, as Hogarth; nor does he belong to what may be called the Sunday "school" of Mr. Frith. There seems no *arrière pensée* in his work as there is in theirs. His realism is very real. A tight laced girl upon a croquet lawn holding a fantastic parasol is subject enough as a rule. The moral of these works, if moral there be, seems to be

* For the first lecture, see the *Artist* for July.

that men and women may jig and amble and lisp, and make themselves one face when God made them another, and "for a' that, and a' that" be men and women still. A human heart may beat in spite of the corset maker, and small feet may remain attractive long after they have ceased to serve any practical purpose. This, as we understand him, is what M. Tissot would impress upon his public. But this we venture to think a poor work for an artist to set himself to perform. The foolish world that follows the lead of half a score of its most foolish women, who are dominated in turn by a man-miliner, is little in need of such a lesson. The great work of the artist is to eliminate the permanent from the transient: M. Tissot on the other hand seems determined to accentuate all that is trivial, non-essential, and that passes with the arrival of a new fashion book from Paris.

The most important of the works here exhibited is a series of four large paintings in oil, representing the "Prodigal Son." In these there does indeed seem some seriousness of moral purpose; but M. Tissot is true to his art, and can be a little didactic, it seems, without being wholly contemptible. These works will compare very favourably with the well remembered series by Mr. Frith illustrating the same subject. Both artists have a purely modern version of the story to tell, but the Frenchman tells his in the language of art, whilst our native painter violates his art to point a moral. These four pictures, which may be seen also in water-colour on a smaller scale, and which M. Tissot has etched, are called respectively "The Departure", "In Foreign Climes", "The Return", and "The Fatted Calf." The characters presented are the father, the prodigal, an elder brother, and a lady who may be supposed to be the lawful bride of the orderly heir.

The young son is seated upon the table. From this exalted position he awaits his parent's blessing, and, pending the ceremony, secretes, with an air of indifference happily assumed, a bulky pocket-book which contains no doubt great possibilities of viciousness in a convenient compass.

The persons of the other sex, with whom, in the second picture of the series, our prodigal is so tasteless as to "devour his living", are Japanese. They compensate by numbers for their individual ugliness; and our hero, with one friend, seems to think the life worth living. He is seated upon the ground surrounded by all that suggests itself to a luxurious imagination as distinctively oriental.

Altogether the entertainment looks expensive enough to justify his appearance in a hopelessly ragged condition in a third picture, "The Return." His father and well-conducted brother (who wears a long ulster, and has a straw in his mouth) and the well-conducted brother's wife meet him as he lands from the vessel, in which no doubt he worked his passage home. Drove of cattle (the classic swine being most prominent) are taken off the ship at the same time. The penitent kneels to receive his father's blessing. A bright vision of a second pocket book to be more warily bestowed is doubtless his. We draw a veil over a touching scene.

The last picture of the series represents a lunch on the Thames. The fatted calf (Anglicé veal) is concealed beneath a portentous dish cover. The prodigal has by this time become so moral, and physically flourishing, that he is not to be distinguished from the brother who was moral and wore a frock coat ab initio. The prodigal son or the other one is just stepping out of a boat to

join in the work of destruction. The other one, or the prodigal son, is sharpening a carving knife in a highly business-like manner. The aged parent looks silly and very benign. And the wife of the orderly heir looks silly too, and as if she couldn't for the life of her tell which of the brothers was which, and as though she might be quite happy with either. Thus merrily (but for the merged identity of the dutiful one and the debauchee) closes an affecting story.

SALON PICTURES IN LONDON.

The hanging committee of the Salon have this year given considerable prominence to the work of young English and American artists, and the Fine Art Society have opened a small exhibition of 14 paintings which have been previously hung in Paris. The most important of these is a very extensive, very clever, and very repulsive looking canvas by Mr. John Sargent, an artist of American extraction. It is called "El Jaleo" or "Dance of the Gitanos".

A portrait of a lady by Mr. Sargent is very clever also. This artist has established a great reputation in a short while: those who like his pictures have only to buy them. We do not like them, though we may recognise their qualities. "The Looking Glass" is a strikingly realistic portrait in full profile by Mr. Kenyon Cox of Walter Uhlmann, a young artist of promise whose recent death was a loss to art, and was keenly felt in the student world. Mr. Bridgman's landscape, "Colza Planting," is a fine work, and his "Roumanian Lady" is a very pretty and clever one. He is a successful young American artist, who may get high upon the ladder of fame.

On the whole this little exhibition is quite interesting enough to deserve a visit, though it contains no single picture that will be long remembered.

MR. FRANK FELLER'S BATTLE PIECE.

"The Last Eleven at Maiwand", a sensational painting by a young and comparatively unknown military painter, Mr. Frank Feller, has lately been exhibited by Messrs. Graves, who intend publishing an engraving from it. The picture, which is in water colour, is certainly not lacking in dramatic force, and has the undoubted merit of emphatically telling its story. It depicts that memorable scene in the Afghan war when a handful of our men, cut off and surrounded, enormously outnumbered, and hopeless of rescue, fell one and all, after a brave struggle against overwhelming odds. Mr. Feller shows us this band of heroes standing back to back in an open space, amid towering cliffs, and encircled by dense masses of Afghan horse. Their case is evidently hopeless, and a few moments will decide their fate. With such adequate materials, however, the artist has not so acquitted himself of his task as entirely to disarm criticism: he shows indeed that in technical matters he has still something to learn. His drawing is not invariably correct, and his foreshortening is faulty in more than one instance. The facial expressions too of several of the more prominent figures approach perilously near the grotesque. These are however faults with regard to which time and study cannot fail to benefit the artist; and with a more thorough mastery of technicalities Mr. Feller has evidently the power to produce notable work.

UNITED ARTS GALLERY.

A highly interesting collection of pictures by continental artists may be seen at this gallery. To our insular eyes there is much that is refreshing and instructive in such an exhibition. Our Gallic brethren are often trivial and at times immoral: they are seldom inartistic and never contemptible.

M. Andreotti's picture, "A Fete Day in Florence," is what we may call an historical genre painting. It is the work of a painter only 28 years old, a fact hardly credible, though beyond doubt. We do not suppose it to be a great work even of its kind. The scene with its myriads of gaily dressed figures is as festive as need be, yet there might have been as much festivity and at the same time more composure. The eye of the spectator has as little repose as the many groups it contemplates. For the rest the picture is about as clever as it can be. Much of the detail is exquisitely painted; the artist has a fine sense of colour, an intimate knowledge of the figure and of "antic gesture," and plenty of humour. The whole canvas is alive. In looking at it we experience, however, a little of the bewilderment of the gentleman who could only count thirteen of his fourteen pigs because one would run about.

The Glasgow autumn exhibition of black and white, and of the Scottish Water Colour Society, is to open on the 5th inst. and close early in November.

The conditions offered by the new "British Fine Art Gallery" to those who care to send to their "permanent exhibition of high class modern pictures" have seemed to some artists almost too good to be true. Carriage is paid both ways by the proprietors; the works will be insured against fire at the cost of the proprietors, works declined or exhibited for the appointed term of three months and not sold will be returned carriage paid, and no charge whatever will be made for unsold pictures. The commission on sales is 7½ per cent. One of the regulations says:—

All pictures sent for exhibition are submitted to our approval or rejection. However, this rule does not apply to pictures contributed by members or associates of the Royal Academy of Arts in London, the Royal Scottish Academy of Arts in Edinburgh, or the Royal Hibernian Academy of Arts in Dublin, nor does this rule refer to artists publicly known as eminent painters, whether they are academicians or not.

While we have no authority for guaranteeing, any more than we have for questioning, the commercial soundness of the scheme, we think it not uncalled for to say that the conditions are liberal.

The eleventh annual exhibition of the Kirkcaldy Fine Art Association is to be opened on Monday, 4th September. The sales made last year, during the tenth annual exhibition, amounted to £1164.

In the middle of last month the admission fee to the Fine Art Exhibition, Royal Albert Hall, was reduced to sixpence.

The announcement that the remaining works for sale at the galleries of the Society of British Artists would be taken charge of by a well known firm of upholsterers and offered at the close of the season, along with furniture returned from the Crystal Palace electric exhibition, and a special consignment of curtains, at a great reduction from the catalogue prices, is one which has its undignified side, and is hardly calculated to enhance the prestige of the society, or the social status of artists.

Perhaps the advertisement has unnecessarily mixed up the artistic with the commercial features of this piece of enterprise.

Academies and Institutes.

The pictures added to the National Gallery from the Hamilton Palace collection are the following thirteen, as named in the sale catalogue:—

- 1, *Henri de Bles*, called *Civetta* (?), St. Jerome, with a lion, near a cavern and landscape beyond—price £498 10s.;
- 2, *Leonardo da Vinci*, portrait of a gentleman—£525; 3, *Tintoretto*, Christ washing the Disciples' feet—£157 10s.;
- 4, *Giorgione*, the story of Myrrha—£1,417 10s.; 5, *Sandro Botticelli*, the Adoration of the Magi, in a landscape, with procession of the kings and some pilgrims—£1,627 10s.;
- 6, *Andrea Mantegna*, a pair of upright panels, painted with figures of summer and autumn in monochrome—£1,785;
- 7, *Sandro Botticelli*, the Assumption of the Virgin, the large gallery picture with numerous figures in circular rows in the sky, and landscape below, with figures of the Apostles at the tomb of the Virgin and the donor with his wife—£4,777 10s.;
- 8, *Titian* (?), portrait of Ludovico Cornaro, *aut. suc.*, 100, 1566—£336; 9, *Masaccio* (?), the Last Supper, a cabinet picture, 12in. by 8½in.—£630;
- 10, *Giacomo da Pontormo*, (?), an allegory with numerous figures—£315; 11, *Luca Signorelli*, the Circumcision, large altar picture, with ten life-size figures—£3,150; 12, *Steenwyck and F. Francks*, an interior of a house, with figures, a small picture, 8½in. by 12in.—£204 15s.;
- 13, *Velasquez*, portrait of Philip IV. of Spain, standing, whole length, life-size, wearing the Order of the Golden Fleece, in a black dress trimmed with silver, holding a paper inscribed with the name of Velasquez—£6,300.

The sum thus expended amounts to £21,719 5s., which is said to be considerably under the grant made by the treasury.

For the National Portrait Gallery the only purchase was the large portrait piece representing the Council of English and Spanish royal commissioners assembled at old Somerset-house in 1604, considered by Mr. Scharf to be the work of *Mark Gheeraerts*, and not by *Juan Pantoja de la Cruz*, as stated. The price was £2,520.

For the National Gallery of Ireland four pictures were purchased by the director, Mr. Doyle:—

- 1, *Francia*, Madonna and child, attended by a monk and a nun—£262 10s.; 2, *Leonardo da Vinci*, portrait of a gentleman, inscribed "Alessander Oliverius V."—£215 5s.; 3, *Bonifacio*, the Resurrection, a large picture—£231;
- 4, *N. Poussin*, the Entombment—£504.

The sum thus expended amounts to £1,212 15s., and the gross expenditure in the acquisition of the 18 pictures for the national collections comes to £25,452.

The following is a description of the great Botticelli acquired by the National Gallery:—

The conception of the subject is astonishingly daring and its treatment of the frankest realism. Sandro has taken the Valley of the Arno, which, seen from the heights of Fiesole or Bellosguardo, must have been familiar to every soul in Florence. He has painted its wide extent, with the Arno winding through it, he has set Florence in the midst of it and ranged the mountains on either side. In the tranquil blue sky he has cut a vast circular opening, through which is seen the glory of heaven and the splendour of the heavenly host. The radiance makes the solid earth pale and dim; and in this dazzling light we presently distinguish lovely angelic forms, dignified figures of prophets, and patriarchs, and sanctified humanity that has put on the garments of immortality. These rise in circles, tier

above tier, till the last, the circle of the Cherubim and Seraphim, is reached, and therein kneels the Virgin adoring her divine Son. Returning to earth, we see an empty tomb full of lilies; standing round it are the twelve Apostles, solemn and stately figures, awestruck at the miraculous translation of the body they had just buried. The composition contains some 130 figures, exclusive of the Seraphim and Cherubim. Taking the figures either in groups or separately they will repay the closest examination. They show grace of action and dramatic action almost unparalleled. The same may be said for the exquisite harmonies of colour, their variety equalling their richness. Such passages, for instance, as the deep, rich tones of the robes of the Apostles, the gaiety of the angels' dresses, the splendour of St. George, or the refined purity of St. Lawrence, clad in pale blue, gray, white and gold, are rarely found in one composition.

Mr. George Statham writes to the "Staffordshire Advertiser" controverting the statement recently made in public that schools of art owed their establishment in England to the late Prince Consort. Lord Brougham, the painter Haydon, the engraver Foggo, and Joseph Hume, were the real pioneers, according to the writer, who says:—

It was at the close of the reign of King William that Parliamentary action was taken, and in the first years of that of the Queen that the arrangements were matured which resulted in the establishment of the school at Somerset House. This school was in full operation prior to the marriage of the Queen with Prince Albert, and influences were at work for starting schools in the provinces. If any names are held up for chief honour and remembrances in connection with the origin of schools of art the names of Haydon and Foggo will stand foremost; the former by his self-sacrificing enthusiasm in creating public opinion, and the latter by his steady, persistent endeavours which brought that opinion to a focus leading to effective action. As well as frequently hearing Haydon lecture, I heard Foggo also, and oftener, and his lectures were always illustrated with all kinds of manufactures—fictile, textile, metallic, &c. I vividly recollect his bringing the report of the Parliamentary committee to the London Mechanics' Institution and presenting it to the president, after quoting a newspaper article in which the whole movement was attacked, and Haydon, and Hume, and Ewart were ridiculed, and he himself was spoken of as "the foggy-headed individual before mentioned!"

The "Owen Jones" prizes, awarded by the Society of Arts on the results of the annual competition of the Science and Art Department, have been adjudged as follows:—

1. Thomas E. Doran, school of art, Macclesfield, design for silk hangings. 2. James Meins, school of art, Kidderminster, design for an Axminster carpet. 3. Thomas Linnell, school of art, Leicester, design for tapestry hangings. 4. Alexander Park, school of art, Glasgow, design for a carpet. 5. John Sykes, school of art, Leicester, design for a wall paper. 6. Frank E. Adams, school of art, Macclesfield, design for furniture silk.

NATIONAL COMPETITION PRIZE DRAWINGS.

The annual exhibition is open considerably earlier than usual; which is a great convenience to all concerned, enabling visitors from the country to see at the same time other exhibitions, and the working of the London schools; while London masters and students need not curtail their vacation to see the exhibition. This year only those works, 273 in number, are shown

to which either medals or national book prizes have been awarded; an arrangement which, while materially reducing the labour of inspection, still leaves an exhibition quite large enough to display the achievements and tendency of the art-teaching of the country. Recently it has been complained that the government schools of art had drifted from their original purpose of schools of design, and become manufactories of indifferent artists. But it must not be forgotten that it was essential first to raise the general level of appreciation of artistic beauty throughout the people to the point at which good design should become commercially feasible. Now that this important result has been achieved, mainly through the influence of the government schools of art, the department has by recent regulations clearly indicated the greater prominence that design is to take in the scheme of instruction. The number and quality of the works shown in this section undoubtedly mark steady progress.

Starting with architecture, the great source and basis of decoration, we may say the show is in this section hardly so strong as usual. A silver medal is awarded to W. A. Catlow (Leicester) for three sketch designs—a cottage hospital, conservatory, and stables—originally made for the "Building News" designing club. Clever and picturesque as these are, they are only sketches; and some features, as the gable of the hospital, are anything but models of taste. Most of the other designs are much more ambitious, and include a cathedral, municipal buildings, and a church or two; the contributions from the training class consist entirely of private houses, amongst which a modest and well considered Renaissance design by J. Somerscales earns a bronze medal. The drawings from measurement are of a high average quality; notably those from South Kensington of the N.W. tower of St. Paul's Cathedral; a subject affording when rendered in light and shade, quite an education in classic composition, and an opportunity for displaying the best qualities of architectural draughtsmanship. Several of these drawings receive bronze medals. Some good subjects have been found in the provinces, for instance the "Old Spa House" at Gloucester, (H. A. Dancey) and the well-known chimney piece in the Mayor's parlour at Leicester, effectively but heavily drawn by A. E. Bithrey. A silver medal is awarded to a set of twelve large neatly executed outline drawings of Selby Abbey which, considered as practice in drawing, must have involved a great waste of time.

Of the Plasterers' company's prizes for designs for a sideboard recess, the first falls to T. Smith, (Coalbrookdale) whose design is chiefly remarkable for the richness and delicacy of its arabesque details: the second prize drawing by J. Keppie, (Glasgow) is more architectonic and simple but rather awkward in its divisions.

J. A. Evans, (Gloucester) takes the first prize offered by the same company, and a gold medal, for a modelled capital and half of arch: bold and free in conception, with grotesque animals &c. in high relief, rather overcrowded: the soffit of the arch is specially good.

The studies illustrating the historic styles of ornament which form an important and valuable part of the work for the higher certificates are very prominent this year. A set of arabesques by H. Bayfield, (South Kensington) shows capital drawing and tender colouring, and gets a silver medal.

F. W. Woodhouse, (South Kensington) shows an extensive set of studies of 18th century ironwork.

One of the best things on view is W. Holyoake's set of designs for stained glass, rich and harmonious in colour, and thoroughly suited to the material.

Among the centres of industrial art Macclesfield comes to the fore with several capital designs for silk hangings; T. E. Doran well earns a gold medal by his good drawing, and admirable balance of colour. H. Risely sends a design also remarkable for knowledge of colour combination suggesting without imitating the effect of mother-of-pearl inlay. J. W. Schöfield, (Halifax) has a skilful scheme of surface decoration suggested by the peacock's feather; and some designs for wall papers by E. Harral (Huddersfield) show delicacy and invention. Kidderminster appropriately carries off a gold medal, and the first Owen Jones prize, for a design for an Axminster carpet by J. Meine; handsome, and with well-covered ground. Nottingham takes two silver medals for lace designs.

Pottery perhaps is hardly so well represented as usual, but the vase by F. Gibbons, (Coalbrookdale) is a highly meritorious work. It is simple in form and covered with light running arabesques, with figures in niche-like spaces. This work is a step in the right direction, being not only a design, but a finished work, the execution of which must compel a knowledge of all the practical necessities of manufacture: the same remark applies to the design in terra-cotta for a clock by A. E. Hills, (Hanley) which only requires glazing to make a handsome piece of decorative furniture: the modelling of the figures is specially good, and shows great freedom and facility in execution. A design for a majolica plate from the same school by F. Rhead is simple and effective, and shows the practised designer. The plate (15th century Italian faience) by T. W. Cole, (South Kensington), is very good in colour.

Iron work is well represented, chiefly by gates, more or less "Queen Anne" in character; Omar R. Albrow (Yarmouth) takes a bronze medal for an original treatment of flowing foliated lines, graceful, if rather wiry.

There are several good designs for works in the more precious metals, among which the salt-cellar by R. H. A. Willis is conspicuous for freshness and grace of treatment both in shape and detail. A 13th century salver by L. Davis is remarkable as being, apart from architecture, almost if not quite alone as representative of Gothic work.

Coming now to the more specially fine art portion of the exhibition, the still-life groups in oil and water colour first catch the eye. A fine study by R. H. A. Willis obtains an honorary gold medal, and occupies the post of honour; the handling is free and the relative tones capitally maintained. In fact, throughout this section the suggestion of the examiners last year, that greater attention should be paid to the study of tone in black and white, seems to have had its due and beneficial effect. A good instance occurs in the large work by C. Stephenson (Ilkley), in which a difficult subject is on the whole very successfully treated. The gold medal group, a study of dead game by Miss L. A. Leavers (Nottingham), is unequal; most of the texture is good, but the background &c., very muddy. Bloomsbury is very conspicuous in water colour groups, a gold medal falling to Miss E. C. Nisbet for two brilliant flower studies. Two studies without backgrounds by Miss Lilian Abraham and Miss F. Reason should also be noticed. W. Langley (Birmingham) gains a silver medal for a boldly handled group of rough pottery and

cauliflowers, in which a rather crude scheme of colour is admirably treated. Bradford grammar school has no still-life groups this year, but a sepia drawing of a horse's head from the Parthenon, by Frank Suddards, shows great technical power.

The gold medal for drawing from the antique is awarded to a subtly drawn and elaborately finished drawing of the Antinous, by A. J. Nowell (Cavendish-st. Manchester), undoubtedly the best drawing on view, but which must have been very long in the doing. A. Pearce takes one of the three silver medals awarded to Lambeth in this section, and also one for two finished chalk life studies, good in drawing and texture.

Paintings from the life are not in great force. A. Hitchens (South Kensington) carries a gold medal for a study thoroughly painted with a free use of "glazing", good in texture and light and shade, and almost unpleasantly accurate in drawing, the two hands being apparently of different sizes owing to the close quarters at which they were painted. Luminous work is also exhibited by G. Hare (S. Kensington), and Miss Edith Savill (Lambeth), though the colour of the latter is somewhat artificial.

The modelling from the life is exceptionally strong. The three heads by Mark Fisher (Lambeth) show great mastery of expression, and some poetic feeling; and A. W. Bowcher's spirited figure is really admirable in its truthfulness of action, and well deserves its gold medal.

The new stages for the study of drapery are represented by several meritorious works; and a new feature is the award of two book prizes for landscape from nature. This is a judicious encouragement of a kind of work which must often be employed in the decorative arts, and for which painters on pottery, &c., too often fall back upon oleographs and similar sources, instead of seeking inspiration and novelty in nature.

On the whole the country is to be congratulated on the abundant and healthy activity in its art schools, of which this exhibition is the outward and visible sign, and on the promise of progress which is given by the tendency of the work and awards. If any fault is to be found it must be with the inadequacy of the list of medals, long as it is, to reward all the work which seems worthy of such recognition.

NATIONAL COMPETITION

OF THE WORKS OF SCHOOLS OF ART, 1882.

The official List of Students rewarded at the National Competition, 1882, shows the following principal results:—

GOLD MEDALS.

<i>Name.</i>	<i>School.</i>	<i>Subject.</i>
Alison, Thomas ...	Edinburgh (Male) ...	Oil figure from antique.
Doran, Thomas E. ...	Macclesfield ...	Designs for silk hangings.
Evans, John A. ...	Gloucester ...	Modelled capital and half of arch.
Gibbons, Francis ...	Coalbrookdale ...	Figure and arabesque design on vase.
Hitchens, Alfred ...	South Kensington ...	Oil nude figure.
Leavers, Lucy A. ...	Nottingham ...	Group in oil-colours.
Meine, James ...	Kidderminster ...	Design for carpet.
Nisbet, Ethel C. ...	Bloomsbury ...	Groups in water colours.
Nowell, Arthur J. ...	Manchester (Cavendish Street) ...	Chalk figure from antique.
Regure, Mark ...	Lambeth ...	Three modelled heads from life.

SILVER MEDALS.

<i>Name.</i>	<i>School.</i>	<i>Subject.</i>
Abraham, Lillian ...	Bloomsbury ...	Fruit and leaves without background, water colour.
Baily, Alice ...	Dublin (Metropol.) ...	Design for embroidery.
Bayfield, Henry ...	S. Kensington. ...	Studies of historic ornament.
Bruton, Frederick ...	Birmingham ...	Group in oil-colours.
Carnegie, Ida F. ...	Dublin (Met). ...	Group in water-colours.
Catlow, Walter A. ...	Leicester ...	Designs for cottage hospital, &c.
Chrippes, Walter ...	West London ...	Design for tapestry hanging.
Cole, Thomas W. ...	South Kensington ...	Design for 15th century plate.
Connell, Mary ...	Lambeth ...	Chalk figure from antique.
Donley, Mary ...	Lambeth ...	Design for carpet and border.
Dressler, Conrad ...	South Kensington ...	Modelled figure of nude life.
Dyson, Charles ...	Macclesfield ...	Design for silk handkerchief.
Fall, George ...	York (Minster Yard) ...	Chalk head from antique.
Fawcett, Emily ...	South Kensington ...	Modelled head from life.
Ferris, Richard ...	Glasgow ...	Modelled design for panel.
Frampton, George ...	Lambeth ...	Modelled nude figure from life.
Gibbons, Francis ...	South Kensington ...	Studies of historic ornament.
Hagarty, Parker ...	Liverpool (S. Dist.) ...	Group in oil colours.
Hardy, William ...	Nottingham ...	Design, needlepoint lace collar and cuffs.
Harral, Edmund ...	Huddersfield ...	Design for wall paper.
Hills, Alfred E. ...	Hanley ...	Modelled terra-cotta design for clock.
Langley, Walter ...	Birmingham ...	Group in water colours.
Linnell, Thomas ...	Leicester ...	Design for tapestry hanging.
Milner, Nelly ...	Lambeth ...	Chalk figure from antiq.
Park, Alexander ...	Glasgow ...	Design for a carpet.
Parkyn, Ada ...	S. Kensington ...	Chalk head from antique.
Payton, E. W. ...	Birmingham ...	Group in oil colours.
Pearce, Arthur ...	Lambeth ...	Chalk figure from antiq.
"	Lambeth ...	Chalk nude figure (2 studies).
Reason, Florence ...	Bloomsbury ...	Chalk figure from antiq.
Savill, Edith ...	Lambeth ...	Oil nude figure from life.
Sheriff, Annie ...	West London ...	Chalk figure from antiq.
Smith, Thomas ...	Coolbrookdale ...	Design for side-bd. recess.
Spooner, Wm. J. ...	Nottingham ...	Design, machine woven lace curtain.
Stooley, Frank ...	Birmingham ...	Studies of historic ornmnt.
Stephenson, C. ...	Ilkley ...	Group in oil-colours.
Suddards, Frank ...	Bradford Gram. Sch. ...	Monochrome, water-colr. horse's head from cast.
Sykes, John ...	Leicester ...	Design for wall paper.
Treleven, T. ...	Westminster (Royal Architect. School.) ...	Modelled capital and half of arch.
Tyler, Harry G. ...	Sheffield ...	Modelled base of column from cast.
Ullathorne, T. S. ...	Selby ...	Measured drawings of Selby Abbey.
Wilson, Mary ...	S. Kensington ...	Monochrome, water-colr. ornament from cast.

The foundation stone of a school of art for Lichfield was laid last month by Mrs. W. F. Robinson, daughter of Bishop Stirling.

We noticed recently a practice of the King's College Sketching Club of giving out subjects capable of being treated in landscape, in figure subjects, in architecture, and in decorative design. It will be interesting to mention some of the subjects and the results:—

"The Way In".—Designs for porches. Landscape with lych gate. A mouse trap. Tessellated pavement for halls. Door panels. Library door. Gateway.

"Reflections".—Hamlet at Yorick's grave. Interior with mirrors. Landscape, with smooth water. Exquisite at his toilette.

"Light".—Landscapes with dawn and sunset. Designs for bay window. Candelabrum. Lamp. Church window.

The Kyrle Society, for bringing beauty home to the people, is in want of funds. No new work can be undertaken until these are forthcoming. Meanwhile applications for decorative assistance are being constantly received, which shows that the society's work is by no means uncalled for or unappreciated.

From what transpired at the opening of the exhibition of the City of London Society of Artists last month it would appear that the society considers that the undertaking is to stand or fall by the results of this its third season. It was stated that the resources of the society had been taxed to the utmost, and the members could not unaided undertake the expenses of another exhibition. Experience had shown that not only was an appropriate building required, but one which would be available at the right time of the year and for a considerable period. It was hoped that the city as a corporate body would take up the matter. This is indeed to be hoped, and we ought to be able to say confidently expected. The guilds have lately shown a commendable liberality, and this is a matter which lies nearer home than most of the undertakings which they have aided, having therefore, it would seem, stronger claims than ordinary upon their consideration.

Sir Frederick Leighton, president, and Mr. F. A. Eaton, secretary, of the Royal Academy of Arts, had an interview with the Queen on the 28th June to present the annual report from the Academy. How is it that, although the Academy has the benefit of the prestige which this gives, and poses as a public institution, its reports are not made public?

At a meeting last month of the Society of British Artists, Mr. Carl Haag was elected an honorary member; and Messrs. Fred Barnard, Edward F. Brewtnall, John Charlton, A. H. Marsh, John Scott, J. D. Watson, T. J. Watson, and R. C. Woodville, members.

The Studio.

Mr. C. BURTON BARBER has had the honour of submitting to the Queen's inspection his picture "A Scratch Pack", which was described in our number for April last.

The Queen has accepted the dedication of Mr. HERKOMER's engraving of Mr. Millais's picture of the late Earl of Beaconsfield.

Messrs. Dowdeswell and Dowdeswells submitted for the Queen's inspection last month M. DE NEUVILLE's pictures of incidents in the Zulu war.

Mr. E. E. GEFLOWSKI has just completed a marble bust of Sir Frederick Roberts for the Company of Merchant Taylors. The General appears in uniform, and the likeness is pronounced good. Busts of Sir Joseph Fayrer, Sir James Gordon, and the Maharajah of Burdwan; and full-lengths of Baboo Prussam Komar Tagore, for the Senate House at Calcutta, and of the Maharajah of Mysore, are other works now approaching completion in this sculptor's studio.

The Prince of Wales recently visited Mr. GEORGE G. ADAMS's studio in Sloane-street.

In a book-form collection of paintings on silk of flowering shrubs, by Ki No Massa-tami, a Japanese artist who worked upon it between 1804 and 1818, is a preface which contains an interesting exposition of the principles on which the artist went, and indicates that the

Japanese painters are aware of the difference between pictorial art and scientific representations. The following is a translation :—

Those who paint flowering shrubs and rare grasses cannot do better than conceive the spirit of their natural power of growth. As to whether the branches should be bending downward or looking upward—whether the leaves should be thick or thin—whether the flowers should show their faces or backs—whether the colours should be deep or light—how can we attain perfection unless we study from the very objects? But we always find our power unequal to the task when we come to the flowers of some humble plants, whose daintiness and brilliancy dazzle our vision, and in which there is the sweet colour of life and growth. Indeed, they are beyond the sphere of the art, because there is no surrounding object by means of which we can impart life to the bare flowers. Therefore in this pursuit it is only necessary that we should do our best in preserving the shapes, the aspects, and peculiarities of the flowers which we intend to produce. Whenever I see a flower or a grass, I never fail, in spite of my meagre ability in painting, to copy it out, so that it may serve the purpose of a model in the future. Indeed, those who are called botanists do not fail to paint plants, and their flowers and fruits, in the most minute way, and though they seem never to leave one single point untouched, yet they too often spoil the style of painting, and besides lose the fine spirit. Such is far from what I desire.

British painters, remarks a correspondent of the "Photographic News", frequently carry with them a hand mirror or toilet glass in which to reflect the composition they are painting, as an aid to their work, while French landscape painters affect the Claude glass—a slightly concave mirror—which is brought into requisition more particularly when choosing a subject. The landscape in miniature is studied in the Claude glass, and if the composition pleases in these circumstances, it is chosen.

Boehm's bronze statue of Thomas Carlyle, for the Chelsea embankment, was successfully cast last month at the works of Messrs. Young and Co., Pimlico.

One of the achievements of the late William Thompson, of Hackthorpe, was painting in 1845 two pictures in oil for St. Andrew's Church, Penrith. These, according to the life of the painter by Mr. Llewellynn Jewitt, just issued, remain in perfect condition though severely tried by damp, gas, and fires. The process of execution is described in the book. The materials included Roman cement spread on oak laths, and saturated with linseed oil; the surface was covered with mastic, spread with a trowel, before painting on with Roberson's medium as a vehicle. Soon after completion the pictures were covered with two coats of coach-painter's copal varnish.

Mr. R. A. LEDWARD has nearly completed a portrait bust of Mr. Woodall, M.P., a member of the Royal Commission on Technical Education. Like the bust of Mr. Redgrave, R.A., by the same artist in the present Royal Academy exhibition, it is in terra cotta, the capacity of which material for portraiture is now so generally recognised.

Rosa Bonheur's picture "The Lion at Home", now being exhibited by Mr. Lefèvre at King-st., St. James's, was taken to Windsor for the Queen's inspection on the 15th of last month, and a week later to Marlborough House, to be seen by the Prince and Princess of Wales.

The Queen last month inspected the water colour sketches made by Mr. JOHN SURTEES on the Riviera and in North Italy, and selected two of them.

Art Sales.

THE PICTURE MARKET.

THE HAMILTON SALE.

The pictures in the third portion of this great collection were brought under Messrs. Christie's hammer on Saturday, 1st July. This section, which had been looked forward to with even greater interest than either of the preceding sales, contained a further portion of the Italian pictures. The authenticity of several of the works is much to be doubted, and the prices were decidedly rash in many cases. Of the four great pictures of the day's sale, the first was a large altar-piece of "The Circumcision," a noble masterpiece of *Luca Signorelli*, the forerunner, in a certain sense the master, of Michel Angelo. This was the last lot, and, as in the previous sale, the most important. It is but 8ft. 6in. by 6ft., with ten life-size figures, and the high priest in the centre, standing before the altar. Mr. Burton of the National Gallery again met his French rival, M. Gauchez, in competition for this, and finally obtained this gem of the day's sale, amid great applause, for the moderate sum of £3,150. Mr. Burton also acquired from out the numerous poor pictures in this day's sale the wonderful little cabinet work assigned, with doubtful accuracy, to *Masaccio*, of "The Last Supper," £630; this picture was exhibited at Burlington House in 1873. For the nation was also secured, for £315, the interesting and beautiful panel "Allegory," 44in. by 38in., by *Giacomio da Pontormo*, said to be a portrait of Luigi Cornaro, the sanitarian and author of "Discorsi della Vita Sobrio," in his 100th year; as also the portrait, 23in. by 18½, canvas, of Ludovico Cornaro of Venice, in crimson robe and white sleeves, standing, full face, long white beard. It was described in catalogue as by Titian, but when put up was accepted to be by *Domenico Theotocopuli*. This is the first work of this artist secured for the national collection.

For the National Gallery of Ireland Mr. Doyle obtained a portrait, 27in. by 22in., by *Leonardo da Vinci*, of a gentleman, inscribed "Alessander Oliverino V.", for £215 5s., and a large work of *Bonifazio*, "The Resurrection," for £231. Amongst the other notable pictures was the rare example of *Antonello da Messina*, of the portrait of a youth. It is a small life-size head and bust, brown hair and eyes, white shirt, the face turned three-quarters to his left, in a crimson dress. It bears the authentic signature and is dated "Castellino 1474, Antonellus Messanus me pinxit," and is on a panel 12 by 10. It was knocked down to M. Sedelmeyer for £514 10s. amid a disappointed silence, it being greatly desired for the national collection. The "Boy with the Hornbook" or "Laughing Boy," 15½in. by 13in., when exposed on the easel excited much interest by its rare state of preservation and its technical beauties. It is painted on a thin soft wood panel, the back of which has been preserved from damp and worms by some strong paint. Though much desired for the National Gallery it was knocked down, after a few bids, to Mr. Winkworth for £2,205. The total brought on this day for this, the third section amounted to £19,785 3s.

On Saturday the 8th the dispersion of the pictures was completed. The collection this time was composed chiefly of examples by Dutch and Flemish painters, with about thirty by deceased English artists, and some

works of the French and Spanish schools. The mass consisted of second or even third rate pictures with four or five works of extreme interest. That which excited the most attention, and ultimately found its way into our national collection, was the life-size full-length "Portrait of Philip the Fourth," by *Velasquez*. As the prices were again much run up we can hardly consider the sum of £6,300 paid for this historical portrait as unjustifiable. It is probably the most genuine canvas associated with a great name, and was a rare opportunity that was boldly seized on by Mr. Burton, who was closely followed in the bidding by M. Gauchez and the American, Mr. Arnot. The monarch stands in a black dress trimmed with silver; he is sandy-blonde, with pale blue eyes and square forehead, and huge expanse of upper lip. A dark hat, with a feather lying along the crown, is on the table; and he holds in his hand a scroll inscribed with the painter's name. The portrait was taken from the palace at Madrid by the French General Dessolle, and found its way from his daughter to the Fonhill collection. Another picture which at this sale found its way to Trafalgar-square was a small "Interior with Figures" by *Steenwyck* and *F. Franks*, which example of Dutch art, 8½ in. by 12 in., cost £204 15s. These two were Mr. Burton's only purchases, and there were no other pictures in the day's sale at all desirable for the National Gallery.

For the National Portrait Gallery Mr. Scharf, after a long competition with M. Gauchez, secured the large historical portrait piece of the eleven English and Spanish commissioners for the treaty of 1604, erroneously catalogued as by Juan Pantoja, and probably the work of *Mark Gheeruedts*, at the sum of £2,520. The commission sat in old Somerset House, in an apartment which is no doubt represented in the picture: the size of the picture is 81 in. by 109 in., and it contains portraits of the Earls of Dorset, Nottingham, Devonshire, and Northampton, and of Robert Cecil, seated, together with the Duke de Frias, Count Villarmediana, Rouldio, and Count D'Arenberg, on each side of a long table.

The National Gallery of Ireland has secured a very good example of *Nicholas Poussin* entitled "The Entombment", which was knocked down to Mr. Doyle for £504. Among other chief pictures were:—

"The Infant Christ sleeping, holding a Crook and Stroll, Angels guarding Sheep in the background", by *Murillo*,—£2,315, (Arnot); Portrait of Henry B. M. C. Stuart, Cardinal of York, whole length, by *L. A. Blanchet*,—£1,365, (Lord Moray); "Distant View of Rome—Sunset", by *R. Wilson, R.A.*,—£1,050; "Bacchus and Ariadne" or "Ulysses discovering himself to Nausicaa", by *Claude*,—£340, (Arnot); "Bellerophon Slaying the Chimera", by *Rubens*,—£378; "Interior of a Kitchen", by *Teniers*,—£945, (Colnaghi); two "Interiors", by *Steenwyck*,—£204 5s. each; and the "Interior of a Church with Figures", by *A. de Lorme*, 54 in. by 42 in., canvas,—£714. (Arnot.)

The total sum realised during the day was £33,562, being an average of rather more than £250 per lot. Many of the lots would have fetched far less if sold under any other circumstances, and in some cases the awakening to true values will be somewhat startling. The high prices obtained by many of the canvases was due to the competition of buyers such as Mr. Arnold, and the American Mr. Arnot, who withheld their money for what might turn up at the last. They may have slight reason to congratulate themselves on some of their lots; unless the prestige of having been bought in the Hamilton sale sustains their value.

The fifth and last portion of the sale consisted of 208 miniatures, and as a rule the prices were again above the mark likely to be obtained under normal circumstances and during an absence of the prevailing fever.

The highest price of the day was given by Mr. Joseph for *Hilliard's* tiny portrait of James I. It is in its original case, enamelled with the royal cypher in diamonds, and has an openwork border set with precious stones. The price was £2,835, which can hardly be accepted as anything but the effect of the prevailing recklessness which characterised this period of the sale. At a price not less unusual the six small whole length portraits by *Janet*, in a tortoiseshell frame, of Henri II., Henri III., Charles IX., Catherine di Medici, Le Grand Dauphin, and Claude de France, went to Mr. King. He paid £1,758 15s. On the other hand, a "St. George and the Dragon", said to be a copy made by *Peter Oliver* for Charles I., of the famous little picture by *Raphael* painted for the Duke of Urbino to be presented to Henry VII. on his coronation, fetched a comparatively insignificant price. It is an exceedingly accurate copy of the picture and is in very good preservation, and was bought by Mr. Holmes, the Queen's librarian, for £28 7s. Very few of the miniatures sold for less than £5: many went for from £20 to £30 each. Comparing the prices with those at various previous sales of miniatures, we have the Stowe sale, which occupied two days, bringing little more than £1000, and in the Strawberry-hill sale, 100 miniatures being sold for £1,745, while we have now 200 bringing no less than £13,349. The collection was not remarkably rich in choice miniature portraits though it contained many works of the great masters of the art, some few of special interest, and some copies. The following will contain the special points of interest:—*Petitot's* miniature of the Dauphin fell to Mr. Joseph's bid of £692 10s. The same buyer obtained a large miniature of the coronation of Henry IV. of France, assigned to *Philippe de Champaign*, for £325 10s. *Oliver's* miniature portrait of Lady Digby, after *Vandyck*, reached £294 (Colnaghi); and, in its different way, *Lenglois's* head of a girl, with bare shoulder, after *Greuze*, fell for £46 2s. *Cosway* was represented by a portrait of a lady in a white dress, and by a portrait of a lady in black, and £194 15s. and £147 were paid for these tasteful little works. A little portrait, by *Zincke*, an esteemed artist in this order of painting, sold for £26 5s. It represented the Duchess of Suffolk. *Cooper*, the English miniaturist of the Commonwealth, was credited with the portrait of Lord Sandwich in a brown dress and lace cravat. Mr. Philpott was its purchaser, for £215 15s.

The total on this, the last day but two, reached £13,348 13s., bringing up the gross total to that date to £347,203 17s. 6d. Judging the entire collection there seems little doubt that the average of the pictorial works sold was below that attained by the decorative objects, the prices given for which, and the incidents connected with their dispersal, will be found amply set forth in "Under the Hammer."

At the sale of the household effects of the late Dante Rossetti, at 16, Cheyne-walk, Chelsea, the house of the deceased, by Messrs. Wharton, Martin & Co., there was a considerable attendance of friends and admirers of the artist, and good prices were obtained. During the previous private and public view days some 3,000 persons visited the house, which was in a state of squalor, as

might perhaps have been expected as the result of preparing for a sale. There were also, however, signs of habitual neglect in the appearance of the rooms, which, apart from the drawings and bric-à-brac, showed no special evidence of cultured attention, or care for designed decoration. Among the purchasers were Messrs. Ellis, Christie, Fairfax, Murray, Fred. Locker, Howell, Nutt, Heaton, and Marks. Besides these, there were plenty of bidders who had it in mind, no doubt, to secure articles with which the poet-painter's name and memory may be associated. A blue china dessert service of 75 pieces went for £11 11s., a plated teapot, coffee-pot, sugar vase and kettle fetched £5 5s. From the principal bedroom an Italian crucifix went for £3 12s. 6d., and the following articles were sold at the prices mentioned:—

Mahogany four-post bedstead with tapestry hangings—£12 12.

Italian inlaid marqueterie chest—£14 10s.

Oak and inlaid with pearl cabinet—£22.

Couch with two loose squabs, upholstered in sage green stamped velvet and three panels at the back, "Amor," "Amanus," "Amata"; these figures and the other ornamental details painted by the deceased—£54 12s. (F. Murray.)

Six pieces of Italian appliqué hangings on walls—£20.

Carved oak chimney piece, fitted with shelves for china and bronzes; put together from antique pieces, and designed by the deceased—£36.

An old helmet and antlers in the passage brought £6 10s. In the breakfast room were the following:—

A 3ft. carved Cyprus chest, the top inside elaborately carved in allegorical subjects, designed by Philip Webb and made by Morris & Co.—£23 12s. 6d.

A 4ft. old Dutch Chinese corner cabinet—£23 7s.

A 4ft. 9in. ebonized chimney glass, with double-edged plate, 20 by 24, fitted with side shelves for china, designed by Philip Webb and executed by Morris & Co.—£9.

China and metal chandelier, with designs of birds and flowers, formerly the property of David Garrick.—£4 4s.

In the dining room a sofa, the back painted in figures and landscape, upholstered in stamped green velvet, was bought for £34 13s. by Mr. Fred. Locker: a set of five convex mirrors, put together by the deceased in ebony and gilt frame, fetched £8 18s. 6d. There was also a hanging chandelier with cut glass pan and prisms, which went for £10. In the studio a four-fold Chinese screen, painted with birds and flowers, brought £14 14s. A painting table made to the painter's design, and constantly used by him, went for £6. From the drawing room were sold the following:—

Queen Anne fire grate—£22 1s.

Indian shawl chest, lacquered and gilded—£29 8s.; another—£31 10s.

Cyprus wood cabinet in relief, 6ft. 6in., forming a side-board, the back executed in poker work of the 16th century, put together and the decorative adjuncts designed by Dante Rossetti—£29 18s. 6d.

A two-fold Chippendale fire screen panel, surmounted by peacock feathers, designed by Dante Rossetti—£13 13s.; another—£14 14s.

Indian chintz curtains to drawing room windows—£35 14s.

Rossetti's bookcase, Chippendale style, carved mahogany, was bought by Mr. Marks for £50. The engravings, &c., included an etching by Whistler, of Billingsgate, fine early state, inscribed by Rossetti, to whom it was presented by the artist: this brought £4 16s. 6d.

The following items were connected with the beginning of the pre-Raphaelite movement, 1848:—

Drawing by W. H. Deverell, inscribed by Rossetti, "James II. robbed by Fishermen while escaping from England," Indian ink—£2 2s.

Drawing inscribed, "William Holman Hunt, P.R.B., 1848," "W. Holman Hunt, to his P.R.B., Dante G. Rossetti"; also by Rossetti, "One Step to the Deathbed (Shelley), by W. H. Hunt"—£9 19s. 6d.

Drawing by J. E. Millais, R.A., "Two Lovers: the Lady's Dress caught by the Thorns of a Rosebush," (intended for Keats's Isabella); inscribed by Millais, "P.R.B. J. E. Millais, 1848, John E. Millais to his P.R. Brother Dante Gabriel Rossetti"; and by Rossetti, "J. E. Millais." Indian ink outline, framed—£19 19s.

The ornamental items, bronzes, brasses, and trinkets fetched high prices throughout, and did much to bring up the total, which came to over £3,000. From the books we may select the following:—

Poliphili Hypnerotomachia, quarto in modern binding, 1467—£38. (Ellis.)

Life of William Blake, presented to Rossetti by Mrs. Gilchrist, 2 vols.—£5 5s.

MS. and sketch-book of William Blake, frequently mentioned in Gilchrist's Life of Blake—£110 5s. (Bought by Rossetti from Palmer, an attendant at the British Museum for 10s.; now purchased by Mr. Ellis for the sum named.) Stothard's Monumental Effigies, coloured engravings, 1832 original edition, presented by Ruskin to Rossetti—£4.

Coventry Patmore, The Angel in the House, Faithful for Ever, and The Espousals, 3 vols., presentation copies—£2 15s.

T. Hall Caine, Sonnets of Three Centuries, 1882—£2 15s. Keats's Poetical Works, Moxon & Co., 1868. Presentation copy from W. M. Rossetti, with numerous Marginalia by D. G. Rossetti—£9 19s. 6d.

Swinburne, Atalanta in Calydon: inscribed "Dante Gabriel Rossetti, from his affectionate A. C. Swinburne," first copy, printed before the dedication was in type—£32 11s.

The Germ: Art and Nature, the 4 Nos. in wrappers as published. Proof impression of Holman Hunt's etching; also another separate proof impression (stained). This is the rare Pre-Raphaelite magazine much sought-after by collectors—£6 6s. (Bought by Mr. Stevens.)

On Saturday July 22nd. at Christie's, ten or eleven water colours by Turner—a part of the collection shown by Mr. Ruskin at the Fine Art Society four years ago—were put up for sale, but, with a single exception, were apparently bought in. Mr. Agnew bought one drawing; all the rest were knocked down to "Mr. Severn", and it is an open secret that they have not changed hands.

UNDER THE HAMMER.

Of the large amount realised at the Hamilton sale—£397,567, without the library—about a fifth part has been paid by Mr. Beckett Denison, whose large and somewhat omnivorous purchases have caused much remark. Lord Rosebery, buying through Mr. Davis, Mr. Alfred Rothschild through Messrs. Wertheimer, with another member of the same wealthy family (it is reported) who retained Mr. Boore, must have contributed something like a third of the amount between them; while Sir Richard Wallace's selections, bought by Mr. Mellier, if not numerous were generally amongst some of the finest and most expensive specimens of old French furniture. Mr. Goldschmidt of Frankfurt, and

Mr. Whitehead and Mr. Joseph of London, were amongst the most liberal bidders; the former, it was said, acting for Baron Rothschild of Frankfurt. While, therefore, the collection, divided into 2,213 lots, has been scattered to the four winds of heaven, it will be seen that the most important portions go to assist and forward the completion of a very limited number of collections.

The taste of the extravagant reign of Louis le Grand, the augmented richness in ornament as art and luxury grew under the encouragement of the voluptuous time of his successor, the refinement and excellence of the Marie Antoinette period, the pseudo-classic style introduced by the Cæsarianism of Napoleon after the revolution, all these styles and gradations of styles of furniture were exemplified as portion after portion came up for sale. It was the undoubted originality and genuineness of these specimens that gave so great an interest to the collection, and caused such bids as 11,500 gs. for the pair of Boulegarderoberes, 6,000gs. for the Marie Antoinette work table, 6,950 gs. for the Louis XV parqueterie commode, 9,000 gs. for the Marie Antoinette lac commode, 3,000 gs. for the ebony commodes with plaques of black and gold lacquer, and so on.

Following the furniture in merit were the beautiful works in precious stones and metals, and the best of the carvings in ivory. Of these some of the most remarkable lots will be found quoted from the catalogue below, and when the extreme rarity and excellence of workmanship are considered, the prices realised do not appear remarkably high, though in some cases, as in that of the silver cup which brought 3,090 gs., the size of the article appears out of all proportion to the price.

The pictures have been very generally admitted to be poor, with a few exceptions; and the china also, save for such notable specimens as the two rare pieces of Henri II. ware, was scarcely that which would have expected from the quality of the furniture and metal work. Thus in the whole collection we do not find a single specimen of Rose du Barri Sévres, and only three vases of high quality; the pair of dark blue, mounted by Gouthière, and the single turquoise vase so beautifully painted in subjects. Of the bronzes the central attraction was the magnificent bust of Peter the Great, which brought 1000gs.; the five colossal figures cast for Francis I. being grand, and interesting, rather than beautiful.

Of the miniatures a great many were of the most ordinary quality; the Cosways, Coopers, Olivers, and Hilliards, Petitots, and Bordiers being but few and far between. By much the most remarkable was the exquisite little specimen of jeweller's work and mounting of the Stuart period which realised 2,730gs.,—a locket with open face of enamelled gold, designed as the monogram of James I., with a miniature of the King by Hilliard. The following were the prices realised by some of the most remarkable lots:—

FURNITURE AND DECORATIVE OBJECTS.

Louis XV. commode, panels of parqueterie, panel of marqueterie in front, with vase and basket of fruit and flowers, mounted with festoons of foliage and other ornaments in high relief. Royal cipher over keyhole, surmounted by moulded brocatelle marble slab. 5ft. 4in. wide.—£3213. (Joseph.)

Louis XVI. commode of parqueterie, vase of flowers of coloured marqueterie in centre, mounted with friezes and festoons of foliage chased in high relief, shaped and moulded marble slab.—£2320. (Wertheimer.)

Pair Louis XVI. candelabra, of ormolu, branches for five lights each, chased with foliage and surmounted by flames, stands formed of tall vases of ormolu, partly enamelled deep blue, festoons of fruit and foliage on fluted necks, handles formed as mermaids of bronze. 4ft. 6in. high.—£2362 10s. (Edwards.)

Pair, similar.—£2362 10s. (Edwards.)

Louis XIV. armoire by Buhl, design of Le Brun, ebony frame inlaid with brass, panels of tortoiseshell inlaid with trophies, ornaments of engraved brass divided into compartments, male and female figures, cupids, and works in ormolu chased in high relief, with rich mouldings of same. 9ft. 6in. high. Formerly in the Louvre. From the collection of the Duc D'Aumont and Fonthill. Also the companion armoire.—£12,075. (Wertheimer.)

Louis XVI. cabinet of ebony inlaid with slabs of black and gold lacquer, mounted with ormolu by Gouthière, large oval plaque with sacrifice to Cupid on door, surrounded by wreaths of flowers in high relief, terminal figures of Victory at the angles, friezes and handles chased with infant satyrs, cupids, birds, flowers in high relief, on stand with three drawers and stretcher beneath, with slabs of black and gold lacquer. 5ft. 6in. by 1ft. 5in., 5ft. 1in. high.—£5460. (Wertheimer.)

Louis XVI. secretaire of ebony, inlaid slabs of black and gold lacquer, mounted with ormolu by Gouthière, with monogram of Marie Antoinette in frieze, entwined with wreaths of flowers, trusses at angles, from which garlands are suspended, wreaths and festoons of flowers in front in high relief, surmounted by black marble slab. 3ft. 7in. by 1ft. 4in., 4ft. 9in. high.—£9450. (Davis.)

Louis XVI. ebony commode inlaid with shaped panels of lacquer, birds and plants in gold on black ground, mounted with ormolu by Gouthière, with friezes of wreaths of flowers and ribbons, monogram of Marie Antoinette with wreaths and festoons of flowers chased in high relief, surmounted by shaped and moulded black marble slab. 4ft. 4in. by 2ft.—£9450 (Wertheimer.)

Set of twelve Louis XVI. carved and gilt fauteuils; seats, back, and arms covered with Gobelins tapestry, with baskets of flowers.—£850. (Colnaghi.)

PORCELAIN.

Oval-shaped plateau, painted with subject from the life of Ulysses in landscape in gros-bleu border, festoons and medallions in imitation of moss agate, gold chasings and jewels. 11½in. by 8½in.—£430 10s. (Mainwaring.)

Sèvres vase and cover, old, turquoise ground, white and gold bands with gilt festoons of foliage, painted with a female peasant and two children, with cat in large oval medallion, medallion of flowers on reverse. 13½in. high.—£1585 10s. (Wertheimer.)

Tea-service, fluted, blue and gold bands and flowers in colours, consisting of teapot and stand, milk jug, basin, sucrier and cover, a plate and stand, a tea caddy and stand, six two-handled cups, nine tea-cups, and fourteen saucers.—£76. (Litchfield.)

OBJECTS IN PRECIOUS MATERIALS.

Oval barrel-shaped vase, formed of six pieces of rock crystal, three spouts, engraved with views in medallions, arabesques, and birds, mounted with gold, chased and enamelled in colours.—£955 10s. (Wertheimer.)

Circular-shaped silver-gilt tea-kettle, fluted and chased with ornaments, bird's head spout and upright hand, inlaid with seven enamels of figures in gold, with Augsburg mark of 17th century, on old English silver gilt tripod stand. Exhibited S. Kensington 1862. (Goldschmidt.)

Local Art Notes.

NOTTINGHAM.—(*From our Correspondent.*)—Arrangements are being rapidly pushed forward for the forthcoming congress of the National Association for the Promotion of Social Science, which is to be held here in September. In the art department the following gentlemen have been selected as vice-presidents:—Mr. Wm. Agnew, M.P., Lord Belper, Mr. T. I. Birkin, J.P., (chairman of schools of art committee), the Hon. Dudley F. Fortescue, Mr. George Godwin, F.R.S., Sir James Oldknow, (chairman of castle museum committee), Mr. John S. Phene, L.L.D., F.S.A., the Rev. Mark Pattison, B.D., the Hon. Lewis Wingfield, Mr. W. H. Wills, M.P., and Dr. Joseph White. The following special subjects have been chosen for consideration in the art department:—1. On the new royal college of music. 2. In what way can the influence of art be best brought to bear on the masses of the population in large towns? 3. What are the proper limits of conservatism in regard to ancient buildings? As the Nottingham meeting is the 25th anniversary of the formation of the association, a large and influential gathering will doubtless mark the occasion.

The results of the national competition, which you will doubtless notice elsewhere, give to the Nottingham school of art a gold medal, two silver medals (these for lace designs), six bronze medals, six Queen's prizes, fifty-nine third grade prizes, and eight free studentships.

The Princess of Wales's art scholarship has again been awarded to a student of our school. Miss Lucy A. Leavers, who gains this distinction, has taken the highest prizes of the year in the national art competition. The scholarship is of the value of £25, and tenable for one year.

The late Mr. Arthur Wells, of Nottingham, solicitor, bequeaths to the South Kensington museum any works of art belonging to him that were at the time of his decease on exhibition there. Our townsman Mr. E. M. Kidd has recently presented to the Midland Counties Art Museum about 150 specimens of earthenware and porcelain, which he had collected in the course of many years, and which have for some time been in the museum on loan.

W. GIBBONS.

SHEFFIELD.—(*From our Correspondent.*)—The Sheffield Society of Artists opened their eighth annual exhibition with a musical promenade on the 13th July. About 400 works have been hung; amongst which some good pictures from outsiders, notably Sydney Muschamp, A. L. Vernon and V. C. W. Nicholls, R.H.A., considerably help to make the collection interesting. Of our local artists, W. H. Pigott is one of the foremost with his "Highlanders in Derbyshire"; J. W. McIntyre, R. Hudson, B. E. Cammell, with others, contribute some excellent works in oil. In water colour, S. J. Hodson, H. Sheppard Dale, A. Wilson, E. A. Warmington, and John Keeley send work: the last named artist is very effective and natural in his "Llugwy, N. W." The collection equals those of previous years in excellence, and will, I trust, be as remunerating as they, or more so. The exhibitions held from year to year have been financially a success, but owing to the limited space at disposal they have not made the progress that is desirable. The society have therefore issued a circular asking for assistance and co-operation in the formation

of a Fine Arts Galleries Building Fund, to which they propose to devote the money they have in hand.

WORCESTER.—(*From our Correspondent.*)—The Worcestershire exhibition of fine arts, industries, and historical objects was formerly opened on the 18th July, by the Earl of Beauchamp, Lord Lieutenant of the county. The fine art section includes pictures, sculpture, tapestries, and art needlework of rare excellence, and a variety of "articles of bigotry and virtue" as Mr. Ramsbotham termed them, far too numerous to particularize. Local art is, of course, the special feature of this department, and our chief painters are all represented; the late Thomas Woodward who was so excellent in equine and canine subjects coming out very strongly, and Mr. B. W. Leader, of whom Worcester people are justly proud, showing magnificently, both in extent and quality of work. Mr. Leader first exhibited in London in 1854, "Cottage Children blowing Bubbles," and there are early works, in domestic genre, shown here of that early time which are curious and interesting examples of his 'prentice hand. Some of his latest and finest pictures, including the "February Fill-dyke" shown at Burlington-house and some important Swiss subjects, are also here, and they attract very general admiration for their beauty, power, and brilliancy of execution. Mr. H. H. Lines, the Varley of our Worcester school, the veteran art teacher and landscape painter, is also represented, though the magnificent tree studies—in the New Forest and elsewhere, which are so well known to his friends and which are of themselves sufficient to make a reputation—will be looked for vainly in this collection. Mr. David Bates has made no special show, but several of his refined and elegant transcripts of nature are scattered here and there along the gallery; and Mr. Gyngell, Mr. Eddington, Mr. Rushton, Miss Pow, Miss Binns, and other local artists give a taste of their quality. A young figure-painter named Edward Davis who was a fellow-student with Mr. Leader in early days, and evinced very high promise as a painter of domestic genre, but died too early for fame or fortune, did more important things than any here. His last work, a Roman street scene, commenced in that city, but never completed, was shown some time ago at the local school of art, at which institution his early studies were made; and, incomplete as it was, indicated a grasp of character and force and mastery of brush which are not the characteristics of such early examples as his friends have sent to this collection, though a great sense of colour and intense study of nature will be readily detected in these early efforts.

Obituary.

HABLOT K. BROWNE.

HABLOT KNIGHT BROWNE, the artist well known as "Phiz", died at Hove, Brighton, on the 9th of last month, aged 67.

Thirty years ago there was no surer guarantee of a book's popularity than the announcement that it was to be "illustrated by Phiz." The books with which his name is inseparably linked are the early editions of *Lever* and *Dickens*. It was during the appearance of "Pickwick" that he first rose to fame. The publishers, as the well-known story goes, had engaged the thei

obscure young writer to do the letter press to some sketches of Seymour, the notable caricaturist of that day, illustrating cockney life. A few of the monthly numbers had appeared when Seymour died; a new illustrator was found in "Phiz", then a young man of one-and-twenty; and the union between him and Dickens proved to be an enduring and a fertile one. "Phiz" it is said was virtually the creator of the second hero of the volume, the inimitable Sam Weller. The collaboration continued for some twenty years, and till the appearance of "Little Dorrit", in 1855-7, "Phiz" illustrated almost all the novels of Dickens, "Oliver Twist" being intrusted to Cruikshank. As an original caricaturist "Phiz" had no power. He could only illustrate.

It is stated in one of the obituary notices that "Phiz" at no time received large sums for his work: it is hinted that of late years he lived upon a small annuity from one of the artistic benevolent funds. He certainly outlived his notoriety, and though his works were not forgotten, his personality has been, for a long time past. This indeed was never obtruded: Hablot Browne was not a social lion, or the recipient of personal honours.

Mr. JOSEPH ALOYSIUS HANSOM, who died recently in London, was not only the inventor of the Hansom cab, but an architect of ability. He first came into prominent notice in 1833, as the successful competitor for the Birmingham Town-hall. Many Roman Catholic churches from his designs have been erected; notably the church of the Holy Name, at Manchester, remarkable for its tower and for an extensive application of terra-cotta, and the noble church of St. Philip, at Arundel.

Mr. CYRIL W. HERBERT, the youngest son of Mr. J. R. Herbert, R.A., died on the 2nd July, of peritonitis, after an illness of a few days, at the age of 34. He, like his two brothers, was trained in his father's studio. His first picture, "Homewards", Roman cattle driven back after the day's labour, was exhibited at the Royal Academy in 1870. Of late he was engaged in tuition at the Royal Academy, where he held the position of curator of the antique school.

The death is announced of the Belgian sculptor SIMONIS, author of the equestrian statue of Godfrey of Bouillon on the Place Royale at Brussels.

The noted connoisseur CHARLES HEATH WILSON died at Florence, on the 3rd July, at the age of 73. After living in Italy and abroad for seven years, and studying architecture in Scotland, he was appointed director of the schools of art at Somerset-house, and in 1849 to the same post in Glasgow. In the mean time he had also been intrusted with the general inspection of all the schools of design in England. While in Glasgow he was occupied, under special authority from the Board of Works, for not less than ten years, in the supervision of the designs and execution of the well-known biblical series of painted windows in that cathedral. In 1863 he retired from Government service with a pension, but he continued to reside in Glasgow for some years, during which he particularly devoted his attention to architecture and ornamental design. The monument to the late Duke of Hamilton and the plan for the grounds of his palace were among Mr. Wilson's chief works. In 1869, finally leaving Scotland, he took up his abode in Florence, where he occupied his time in writing on Italian art.

Mr. GEO. SOMERS CLARKE, architect, died at Chislehurst, on the 4th of last month. He was a pupil of Sir Chas. Barry, and practised first in the classic, but latterly and

chiefly in the Gothic style, his works being often characterised by German influence. One of his earlier works was the Merchant Seamen's Orphan Asylum at Snarresbrook. He also designed the new Auction Mart; the General Credit and Discount Company's Office, Lothbury, and many residences. One of his buildings for commercial uses was Brett's well-known warehouse in Holborn, a red-brick structure, Flemish in character.

WILLIAM ELLIS, artist, modeller, and sculptor, is dead. Not starved to death, perhaps, but—nearly. Far better for him would it have been had he stuck to making scientific instruments, for then he would have earned enough to keep him, and might have made a moderate competence. But with art instincts and with abilities that found no outlet in the trade to which he was apprenticed, he devoted himself to art work; and for years has dragged on an existence but one remove from semi-starvation. Now that he has passed away his work perhaps will be better valued; and it may suddenly dawn upon us that Sheffield has lost a gifted son.—*Sheffield Independent*. This sad announcement refers to a pupil and friend of the late Alfred Stevens. William Ellis assisted, we believe, in the Wellington monument; and after Stevens's death went to Sheffield, where he had some few commissions as a sculptor, executing amongst other things a bust of the well known John Arthur Roebuck. He also brought out a tile for wall decoration, and had works in most of the local exhibitions. At the inquest the coroner said it was lamentable that such a man should thus die; but thought he would have been assisted had he not been too proud to make his need public. Ellis's age was 58.

MARSHALL WOOD, the sculptor, died, at an early age, at Brighton last month, almost immediately after his return from the Australias. Besides many ideal works, "Daphne", "Hebe", "Musidora", "Sappho", &c., the Cobden statue in Manchester and the Jacques Cartier memorial in Canada came from Mr. Wood's studio, and colossal statues of the Queen were executed by him for several of the colonies.

4th July, suddenly, at his residence, Walpole, Chislehurst, G. SOMERS CLARKE, of 20, Cockspur-street, Pall-mall.

5th July, suddenly, at Avonhirst, Clifton, JOHN HENRY FIRST, F.R.I.B.A., aged 56.

8th July, at Churchside, Kennington, BENJAMIN NOTTINGHAM WEBSTER, actor, in his 85th year.

8th July, in his 85th year, WILLIAM MURDOCH, of the Sacred Harmonic and Handel Festival Orchestras, and 20 years Secretary of the Cecilian Society, Albion-hall.

13th July, at Hastings, EMILY, daughter of COVENTRY PATMORE.

17th July, GEOFFREY, aged 14, younger son of THOMAS and ALICE WOOLNER, of 29, Welbeck-street, London.

The Robing Artist.

CHAGFORD, DEVON.

Chagford. The name suggests rough boulders and rushing streams, with the purple heather stretching over the distant landscape; and knowing it to be on the borders of the "Wild Dartmoor", and that the nearest railway station was some five miles off, I pictured to myself a rough moorland road, over perhaps a torrent or two, in the coach drive that I had in prospect when I reached Moreton-Hampstead Station on a fine morning in October. There was a frosty feeling in the air as I took my place on the

top of the coach, and the great coat I had provided myself with was by no means too warm as we went merrily over the ground; not moorland however, as I had fondly imagined but a quiet country road, not too wide for two vehicles to pass, with hedgerows and green grass such as one might have seen in the midland counties of England rather than within a few miles of the Dartmoor "tors." Nor when we reached Chagford itself was my ideal realised; and when I enquired how far it was to any rough rocky scenery I was informed that it was some three miles to the "moor", so that I began to fear that I was destined to a disappointment. In this however I was happily deceived, for hearing something of a river, I started in quest of the same, and after a short walk in the direction indicated I soon found I had not been wrong in my surmise that there would be something sketchable at Chagford. Here one of the branches of the river Teign flows over rough boulders of a fine purple colour; the birch trees with their silver stems had changed their livery of quiet green to the richest gold, and told well against the other trees still retaining their dark green tint, and by contrast with the dark rocks and long dying grass. The difficulty was where to begin! I had but a day to spare at this delightful spot; would it had been a month! Presently I and my companion heard a water-mill at work. An old thatched building with an over-shot water wheel is always picturesque, but when that mill is set round with golden birch-trees and rough rocks and tumbling water to constitute the foreground, you do not need to go much farther for a subject. I made a sketch of this; and walking a little farther down towards Chagford I came upon a ruined bridge. The centre pier only remained, with the side supports, but it was a picture ready made and it went into my sketch book. Moving on only too reluctantly we came upon a fine study of rocks, plenty of work for a week; but that being out of the question, I did what I could with the time at my disposal, and after making several studies of the stones and water, came to Holy-street bridge. over the high road to Okehampton, near which I had turned off to find the "sketching ground" I have described: it is an old grey structure with an overhanging ash tree, and makes a good study with its three arches and the distant hills in the background. The autumn sun was setting over Castor Rock, standing up a reddish purple against the dusky yellow sky as we reached Chagford; and before starting again by the coach for Moreton-Hampstead, we turned in for a moment into the quiet churchyard where the "rude forefathers of the village" slept. A quaint little village is Chagford; and despite the several hotels for the accommodation of tourists, and the fact that a coach runs twice a day I believe to the neighbouring railway, it has a quiet feeling about it, very refreshing to those who live in the great cities or continually in the "haunts of busy men."

Chagford is a good centre for sketching rambles; Lustleigh Cleave is hard by; no artist should omit to pay it a visit who wants granite rocks and graceful birch trees; here you have mountain scenery; at Chagford, running streams over large boulders. An old fern woman was making her way down the Cleave when I was there, and though I had not the time to make a sketch on the spot, I carried away in my memory her rustic figure and burden of dead bracken, and gave her shape in a small water-colour some short time after. Drews-Teignton is also near Chagford, and a great place for artists; whilst if you would go on the Dartmoor for subjects here lives Terrot the moor guide, who will doubtless pioneer you to a spot or two worth visiting. If any one in short who reads these remarks, should feel disposed to pay Chagford and its neighbourhood a visit, I venture to think that he will carry away more than one sketch which may turn to good account next winter in the studio. Tau.

A roving artist sends us the following notes of Bruges and Nuremburg:—

BRUGES.—This quaint old town, which is a special favourite of mine, is one well worth a visit to any artist who is desirous of obtaining sketches of old and picturesque buildings. The chief objects of artistic interest are the cathedral, from two or three different points: one, especially, from the east side, seen from a field at about half a mile distant. This under an evening effect is extremely fine and well adapted for a large work. Notre Dame is another good subject, close to which is a high pitched gable, being a part of the ancient palace of the Duc de Flandre. The town is surrounded by a moat along which are a number of old gateways which are very attractive: the principal of these are the "Porte d'Ostende" and the "Porte de Marechal." There are many good street subjects, in which are to be seen picturesque waggons, carts, &c., figures (peasants and burgesses in quaint garb), and carts drawn by dogs. The pictures in the several churches and collections are numerous and good, especially those by Meinling in the Hospital of St. John. It may be useful for artists intending to make a prolonged stay at Bruges to know that all kinds of materials can be obtained at a very cheap rate; and that really good accommodation is to be had at the Hotel de Flandre at nine francs a day, if the stay there extends over a week. This hotel is near the station, and well situated for all parts of interest.

NUREMBURG.—This populous old fashioned city is best reached via Ostend, Cologne, and Darmstadt, the railway journey occupying about two days' easy travelling. At the first sight of the place I was somewhat disappointed, but this feeling soon died away and was succeeded by one of impassioned delight. Its reputation for antique buildings is not unfounded, and the meditative artist may almost imagine himself in the middle ages. The houses are large and very lofty, often possessing as many as eight storeys, six of which, in some cases, are in the roof: the effect of this is most striking. A great feature connected with these edifices are the spacious courtyards, wherein are specimens of elaborate carving which bear witness to the taste and wealth of the age in which they were erected. Other points are the numerous towers along the old line of fortifications, and the many gables, the oriel windows and dormers, and the magnificent bronzes. In the principal streets are fountains, most of which would form subjects for pictures, taken with the background, while the foreground is usually enlivened by the bright colours of the market women's costumes. Pumps are a great institution here, several of which afford good subjects for figure painters. There are good things to be seen along the river Pegnitz, which flows through the city, the principal object being the synagogue, which forms an admirable composition. A good view is obtained from the castle, with an indefinite distance. Albert Dürer's house is near the castle, and (as is well known) is an attractive pile. With all the antiquity that exists, it is necessary for any artist who may contemplate visiting this shrine of art that he should not delay, as there are painful signs visible that the character of the place is fast giving way to the handiwork of the bricklayer and whitewasher, and to the rapid strides of modern civilization. With regard to hotels, I find that at which I am staying, Hotel Rothe Ross, is one at which every comfort can be secured; and English is spoken by the waiters.

A cry for the protection of Cairo from probable destruction appears in the "Times", signed by Carl Haag, Frank Dillon, Walter Severn, R. M. Chevalier, and R. Dowling.

Leader Page Advertisements.

*• The charge for announcements in this column is one and a half times the ordinary advertisement rates.

SOCIETY OF BRITISH ARTISTS.
FIFTY-NINTH ANNUAL EXHIBITION NOW OPEN
at the SUFFOLK-STREET GALLERIES, Pall-mall East,
from nine to six daily. Admission 1s.—THOS. ROBERTS, Secretary.

CORPORATION OF NOTTINGHAM.
AUTUMN EXHIBITION OF MODERN PICTURES IN OIL
AND WATER COLOUR, ART GALLERIES,
NOTTINGHAM CASTLE.

NOTICE TO EXHIBITORS.

The above EXHIBITION will OPEN on MONDAY, the 4th of September, 1882.

The Days for RECEIVING PICTURES at the Castle are from the 8th to the 14th of August, both inclusive. Forms must be filled in with Titles and all particulars for Catalogue, and sent to the Curator, Nottingham Castle, not later than the 12th of August.

Forms, Circulars, and all information can be obtained on application to the Curator. Works to be sent carriage paid.

(By order)

G. H. WALLIS, Director and Curator.

The Castle, Nottingham, April 15, 1882.

CORPORATION OF NOTTINGHAM.
MIDLAND COUNTIES' ART MUSEUM, NOTTINGHAM
CASTLE.

NOTICE.

An EXHIBITION of PAINTING on PORCELAIN and EARTH-
ENWARE, by Amateurs and others, will OPEN 2nd October, 1882.

Notice.—Works intended for this Exhibition must be sent in not later than Wednesday, the 20th September, 1882.

Forms and labels, which may be had on application, should be filled in and sent at once to the Curator.

(By order)

G. H. WALLIS, Director and Curator.

The Castle, July, 1882.

KIRKOALDY

11th ANNUAL FINE ART EXHIBITION.
OPENS MONDAY, 4th SEPTEMBER.

RECEIVING DAYS—

1st to 12th AUGUST, INCLUSIVE.

OVER 200 WATER COLOUR DRAWINGS AND OIL
PAINTINGS by W. H. Pike and other local artists always on
view at FREDK. HALL'S ART GALLERY, 14, George Street,
Plymouth. No charge.

**NORTH OF SCOTLAND CERAMIC ART
EXHIBITION.**

EXHIBITION OF PAINTINGS ON CHINA & TERRA COTTA,
TAPESTRY PAINTING, &c.,

To be held at Montrose in the month of September next.

Full particulars on application and receipt of stamp from Mr. Burnett, 2, High-street, Montrose, or from the London agents, Messrs. Kennedy & Brown, 17, Oxford-street, London.

AMATEUR CHINA PAINTERS will find their Progress
wonderfully facilitated by working with the "KERAMIC MEDIUM,"
which is now used exclusively in all the best Studios. Bottles 1s. 6d.
each. Sample free by post for 1s. 9d.—W. & J. BURROW, Malvern.

"THE LADY OF THE WOODS" and "THE LORD OF
THE GLEN."—These two remarkable engravings, together
with the original drawings by J. MacWhirter, A.R.A., are now on view
at the City of London Fine Art Gallery, GLADWELL BROTHERS,
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Contents of Part XV. (August.)

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COMPANION TO THE R.A. EXHIBITION.—The Press
Opinion Supplement to the June No. of the *Artist* gives sixteen
columns of comment upon the principal pictures, selected from twelve
leading London newspapers; forming, for those who have seen the
Exhibition, an interesting Commentary; for those who are about to
see it, a guide to its principal features. Gratis with the *Artist* for June
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REEVES, The *Artist* office, 185, Fleet-street, London.

*• A good Conspectus for transmission to friends at a distance, or
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INDEX to the "Artist."—An Index to the *Artist* for 1881.
It was issued with the number for February. It can be had separately
from the Publisher, Mr. William Reeves, 185 Fleet-street, London, E.C.
by enclosing a penny stamp.

BACK NUMBERS of the *Artist and Journal of Home
Culture.*—Except the January 1880 and June 1880 numbers, these
can be supplied at 7d. post free from the Office, 185, Fleet-street.

PIGMENTS.—Mr. H. C. Standage's papers on Artists' Pigments appeared in the numbers of the *Artist* from October, 1880, to April, 1881, inclusive. The seven numbers post free 3s. 9d. Send stamps or P.O.O. to WILLIAM REEVES, 185, Fleet-st.

PIGMENTS.—SUMMARY (with extracts) of Mr. Holman Hunt's paper on this subject.—See *Artist* for May, 1880. FURTHER correspondence and discussion on the matter.—See *Artist* for June, 1880.

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The Artist

AND

Journal of Home Culture.

1 AUGUST, 1882.

FROM MONTH TO MONTH.

PROGRESS in pictorial art, perhaps, comes to pass unperceived: it would certainly be hard to refer to any salient evidences of it in the season which is now waning. The Grosvenor of 1882 has been poor; the Academy not remarkable: still it does not follow, because there are no rapids, that the stream is not flowing.

Meanwhile the business of art goes on swimmingly. At Christie's the animation created by the Hamilton sale has been unprecedented, and the readiness to spend money greater than ever. As to whether it has always been spent, by private amateurs, with wisdom, there are grave doubts, which have been expressed without much reticence; on the part of the buyers for the public, on the other hand, the funds accorded them have been employed in a manner which has not been, and cannot well be, challenged. The National Gallery has been judiciously and largely strengthened.

Early in last month were sold, at his house in Cheyne-walk, Chelsea,—a locality which in future generations will become classical—the house and studio effects of the late Dante Gabriel Rossetti. Art, in many minds, means the art of the past; either Greek, Gothic, Italian, or even Queen Anne; and if the artists who are of those who have this bias go to work, they work in a dream of the past, and take no interest in giving an artistic tone to the present. Rossetti was of this section, and by no means swam in that other current of practical art with the thinkers to whom we owe the modern æsthetic home. At No. 16, Cheyne-walk, Chelsea, were many

interesting pieces of bric à brac, but no indication of any such general scheme of domestic art as gives the well furnished modern artistic house an æsthetic unity. Rossetti was one of those who have helped to pick up the threads of the art of the past, but it was not his work, or his pleasure, to work those threads into the art of the present. An eloquent and thoughtful appreciation of the poet painter has just appeared in the form of a short volume which we review in our "Art Literature" section.

What may possibly turn out to be a good working opera has been added to the lyrical stage in "Velleda", by a French professional musician, M. Lenepveu, produced for the first time during the past month at Covent Garden. But "Velleda" will exemplify no advance in art. While its plot will remind us of "Norma", its music will suggest lurking echoes of Verdi, Meyerbeer, and Gounod. Comparatively original is the idea of the French composer in using in an opera a good set fugue, duly provided with a well pronounced pedal point.

In Hablot K. Browne, the illustrator of Dickens and Lever, passes away an artist who had outlived his professional career, and for some time been obsolete. Such is, not unnaturally, the fate of caricaturists: their art loses point as fashions change. But "Phiz" was not all a caricaturist. Very many of his designs show pathos, as well as humour, in a degree not unworthy of his intimate association with Dickens.

Of the effort to excite some interest in the art of working in iron which was the motive of a recent little exhibition by the Messrs. Gardner, the notable point is that it had a distinctly hodiernal bias: side by side with work of the past was shown handiwork of to-day, for the most modern uses, such as that of the electric light. The firm believes that the old talent for design and work in iron resides still amongst English workmen, and only wants the stimulus of demand: what was shown upon this occasion certainly warranted the conviction. Such a revival as the Messrs. Gardner are desirous of promoting might, in this iron age, assume great dimensions. If art could take possession of all our work in this useful and homely metal, what a transformation it would be!

There is an element in the art atmosphere of the United States which, we think, may

one day lead to good work being achieved on that side of the great water. This is the capacity, natural in a new country, to look at things with a fresh eye. What we refer to will be perceived more particularly in reading the short extract which our New York correspondent quotes, in his letter this month, from a communication he has received from Mr. BENN PITMAN, the builder up in Cincinnati of a school of wood carving. This gentleman sees, more clearly than some of our teachers at home do, the proper relations between the art of the past and that of the present. By going upon the lines he has laid out, America may not improbably be in a position someday to show us a fresh and original vein in art, while we are still gazing at casts of Greek antiquities, laboriously "drawing from the antique" as if it were a terminus instead of a starting point, and carefully designing Gothic churches with strict adherence to precedent.

Readers who may wander this autumn not further from home than Worcester will find there a singularly complete and interesting exhibition of artistic and industrial products, and historical objects, connected with the county. The complete illustration of a shire is, we imagine, a new scope for an exhibition: at any rate it is a happy idea, which may well be imitated elsewhere, though few counties may have such obvious resources for realising it as Worcestershire. Of the fine art section we have an account from one of our band of local correspondents.

One or two protests have come to us against paying any attention to the subject of Dress in the *Artist*. We are unable to admit that dress is not a section of art, or a proper subject for serious consideration and discussion. It has only got to be otherwise considered by the less thinking, on account of its association, in these days, with the frivolity of fashion. Dress is as much an art as architecture, and its reform a most worthy object of thinking and writing. Upon this truth—as we consider it—we shall, at any rate, act, by continuing a Dress section, and watching the subject from an art standpoint.

Cordially agreeing, as we do, with the aspiration of a correspondent who writes to us on the new decoration of Uppingham school, that every public room, every national school, in the land should be worthily decorated by local female talent, we

may also be permitted the expression of a hope that this will not be rashly undertaken without the same superintendence as was given at Uppingham by Mr. Rossiter. Properly guided, such a movement might be productive of excellent results.

SHOW OF WROUGHT IRON.

One of the arts which we ought to revive, and might revive, in the present day is that of working in iron. In old times English hands were amongst the best at this: there has been an exhibition recently at Messrs. Gardner's, in the Strand, which shows, beyond all doubt, that the capacity has been only dormant and is not dead, but living. The collection was, it is true, chiefly archaeological: in so far as it was this, it had the interest of many not infrequent displays of the same kind. Here were again the fine old hinges with well distributed foliage, the curious locks, the quaint door knockers, the exquisite keys, which helped to make common life full of little feasts of the eye to our forefathers; and by inspection of which could not but be prompted a desire to reintroduce such pleasant objects for daily use in our own time. There is, indeed, something virile and sturdy about hand-work in iron which should commend itself to English sentiment. English men—who cannot, the more manly amongst them, think very seriously of embroidery and china painting, and have been a little apt to set down the revival of the minor arts as an effeminate movement—should find in wrought iron work a congenial object of admiration and encouragement; nor is it a branch of art which should lack its working amateurs.

But the most interesting part of the collection shown by Messrs. Gardner was, to the lover of art as distinguished from archaeology, that which came from the workshops of the firm in St. Martin's-lane. Several of the new articles gave evidence not merely of skill in workmanship, but also—and that indubitably—of designing power of the true sort; capacity to throw quaintness, elegance, and "go" into handiwork; the spark, in short, which Ruskin hopes to chafe again into a glow amongst us. These characteristics were present in work designed for entirely modern use, in connection with gas, or for the use of the electric light. Of that small section of the things shown which merely reproduced mediæval models we take no regard: these, made to the order of architects to meet some client's archaic sentiment, and totally unfit for present uses, have no more value than a student's copy of a Paul Potter or a Quentin Matsys. No particular credit accrues from the fabrication of these either to workman or employer; they bless neither him that buys nor him that makes; and it would be well if architects and their dilettanti clients, instead of occasionally playing with the archaic side of the art, would essay the more worthy function of fostering the spirit of new design for present uses which so evidently exists amongst the craft at St. Martin's-lane, and possible elsewhere. Nothing, we are informed by Messrs. Gardner, is wanting to ensure a new life for art in iron work, small and large, but adequate demand. That the demand would be created by frequent public exhibition of such objects as those shown in the present instance it is difficult to doubt; one hopes, there-

fore, that a more publicly advertised—we can hardly wish for a more interesting—exhibition may follow, so that, in due time, our halls and hearths may be fitted with masculine art in metal even as our drawing rooms are full—sometimes too full—of feminine art in textiles.

The Architect and Decorator.

ART IN THE PUBLIC SCHOOL.

A completion has just been made of the decoration, from designs of Mr. Rossiter, planned between himself and Rev. E. Thring, Head Master, of the school room at Uppingham. The scheme is as follows:—

The whole wall above the string course has been painted a rich Pompeian red, with the exception of the stone dressing of the windows, which is left untouched. This colour well sets off the autotypes from ancient sculpture which line the walls, and the portrait of the Head-master. Above the pictures, and immediately below the band on which school honours are inscribed, runs a frieze, thirty inches deep, consisting of alternate panels of thirteenth century ornament, in harmony with the style of architecture, and seated whole length figures on gold back-grounds, the representatives of literature, ancient and modern. The following is the order of the figures. At the south-end, King David on the left and St. John on the right represent holy writ: on the west wall are ranged the ancients in chronological order, commencing at the south end; they are Homer, Æschylus, Pindar, Herodotus, Plato, Demosthenes, Euclid, Cicero, Virgil, Horace. At the north end, westward of the big window, Livy concludes the series. Eastward of the window, Dante begins the line of moderns, and along the east wall are Chaucer, Spenser, Shakespeare, Milton, Corneille, Dr. Johnson, Goethe, Scott, and Wordsworth.

It is intended eventually to fill the schoolroom windows with good stained glass, and fit it with well and artistically designed desks. A correspondent at Uppingham writes:—

It is the first time in the history of the world that school lessons have been put in worthy surroundings, as is their due. These decorations embody a great principle, the principle that noble life should be nurtured in noble surroundings; as it is undeniable that mean surroundings tend to make life mean. If the work was in Italy, men would go to see it. One thing is noteworthy; the figures are oil paintings on canvas, cemented to the wall; far more durable than fresco in our climate; and, what is more to the purpose still, they are done in the studio, and thus any person, lady, or gentleman, professional or unprofessional, can be a wall painter without stepping out of their rooms. This taps the vast ocean of unemployed talent in painting; as the idea has been carried out here by some ladies, under Mr. Rossiter, decorating the coffee tavern with flower paintings. Why should not every public room, every national school, in England, be ornamented in this way by degrees? There are plenty of people, ladies and others, capable of doing it. We have been working towards this point of true surroundings for true work these many years in various ways, and now Mr. Rossiter's decoration of the schoolroom brings the question forward visibly.

The fifth annual report, just issued, of the Society for the Protection of Ancient Buildings states that the committee, since it presented the last annual report to the members, has had to protest against several schemes for

the mere unnecessary or wanton destruction of ancient buildings. But it is not to be supposed, the report states, that the fact of these being more in number than usual has any significance, as showing backsliding in public opinion; on the contrary, there are hopeful signs of the impression which the society has made in this matter. Quoting some typical cases of the society's interference, the report says of the west window of Tewkesbury Abbey that, though it contains a whole epitome of architectural history, many of the members of the restoration committee were anxious to remove all the tracery, and substitute an imaginary reproduction of a decorated window. The society protested against so wanton a piece of destruction, and (says the report) "this stupid scheme has been abandoned." In regard to Wimborne Minster, the society sent to the architect in charge a list of recommendations as to the best way of preventing any further failure of the piers of the great central tower. He, in a very friendly spirit, accepted and carried out the society's scheme, and there had been no sign of any further damage. As a result of the society's representations in regard to Audley House, Salisbury, this very interesting specimen of fifteenth century domestic architecture, which was to be sold and pulled down, has been saved from destruction, and is now being repaired by a local architect, who acquiesced in and promised to carry out the views of the society as to the manner in which the necessary repairs should be made. The same architect has adopted "a scheme of rational repair, rather than so-called restoration" for Studland Church, Dorsetshire. The Water-Gate, Norwich, has been saved from destruction for a railway extension. In the case of Deopham Church, Norfolk, there was less success. The report says:—

The church was a fine and interesting one of the characteristic Norfolk type. The chancel was "restored" some years ago by Mr. Christian, who rebuilt and practically renewed the whole, leaving scarcely a vestige of its old beauties. They addressed letters of remonstrance to him with regard to the proposed removal of the fine old perpendicular roof of the nave, and the substitution of a modern copy; the excuse being given that the old roof was too much decayed to be preserved. The committee pointed out to Mr. Christian the means by which it would be undoubtedly possible to save the old work, however bad the decay might be, namely, the supporting the old decayed timber by a careful arrangement of bolts, straps, and other ironwork, applied in an honest, straightforward manner, without any attempt at concealment. A very unsatisfactory answer was received from Mr. Christian, who objected to the use of the iron suggested by the committee, on the ground that this employment of iron was not mediæval.

Brick Court, Temple, the report says, has been destroyed, in spite of protest, "on the utterly false pretext that these buildings were unsafe." In regard to Meriden Church, near Coventry, the squire and vicar of this parish invited the society to recommend a proper treatment; and the work has been put into the hands of an architect who will, they believe, carry out their principles and advice. As to Oxford, the report speaks of the hopelessness of attempting to prevent "constant acts of stupid barbarism" from being perpetrated by the University. In spite of all appeals Magdalen Bridge "is being rebuilt in a way that will utterly ruin the beauty of its proportions", and the authorities of Brasenose College "have lately sold for old metal the group of sculpture which was one of the most characteristic features of their front quadrangle; a work of special interest, as

being a copy from a design by John of Bologna, one of the greatest sculptors of the seventeenth century." In spite of some income which has accrued from the series of lectures we lately reported, the funds of the society are stated to be insufficient for its work.

Replying to a letter in the "St James's Gazette" on the design for the decoration of St. Paul's, Mr. E. J. Poynter writes a letter in which he says:—

There is an air of vague accusation about the words "kept from the inspection of artists and the public," in the letter of your correspondent; as though I or some other person had darkly suppressed Stevens's design, or, Bandinelli-like, had been unable to resist the temptation of getting rid of it altogether. Stevens's design was for a long time in my studio, where it was necessary for me to have it for reference: it is now in the Chapter House of St. Paul's. I have never kept out of sight either the design, or my immense admiration for it and for the magnificent genius who produced it. I should have been—indeed, I have always been—pleased to show it, and my own adaptation, to any one desirous of making a comparison. The original intention of the committee was, doubtless, to offer up in the dome a portion of Stevens's design enlarged to the full size; and the commission entrusted to me in the first place was to carry out this intention. But Stevens's scheme, magnificent as a sketch, was on many points impossible to carry out; and I am certain that Stevens himself could not and would not have executed it as it stands. This was the conclusion of the committee after much consideration, and was immediately obvious to me on attempting to give definition to the details. In addition to this, the whole scheme of subjects was altered by the committee: instead of the Old Testament narrative selected for illustration by Stevens, the committee chose the Apocalypse as more appropriate to the position. Stevens's groups of nude figures also were strongly objected to, and it was impossible to urge that they are appropriate, although incomparably the finest things (to my mind) that have been done in this century. It will be obvious that the adoption of a new scheme of subjects was alone sufficient to suggest a variety in the treatment of the figures.

Of a new Congregational church just commenced in Newcastle we are told that the plan is a Greek cross, and the idea is to mass the congregation round the preacher by avoiding any extreme length of building. There is to be only one small gallery at the end of the building facing the pulpit. The chief internal features will be four large arches of something like 34ft. span, and the columns are so arranged as not to intercept the view of any of the congregation. There are to be six entrances, so as to allow of easy ingress and egress. The style is Gothic of the 13th century. Mr. T. L. Banks, of London, is the architect.

The Etcher and Engraver.

THE STOLEN PICTURE—"MONARCH OF THE MEADOWS." Painted by Thomas Sidney Cooper, Esq., R.A. Etched by Thomas George Cooper, Esq. The exquisite Etching of this charming subject now on view at the Publishers', Messrs. B. BROOKS & SONS, 171, Strand.

The following works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printers' Association:—

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- * *Arnold & Tripp*—"The Dutch Smoker", etched by Israels; etch.; 11 by 15½; A.P. on parchment 52 at £4; A.P. on Japanese 101 at £2; present. 25.
- * *Dickinson*—"Meet of the Four-in-hand Driving Club." Photogravure; 41 by 20; Remarque (crossbars and horns in margin) proofs 100 at 15gs.; present. 25; A.P. 150 at 12gs.; B.L. 50 at 10gs.; L.P. 50 at 7gs.
- * *Goupil & Co.*—"An Awkward Barrier", and "A Parting Glance" by Metzmacher; eng. by H. Eichen; mixed; 16 by 22½; A.P. 75 at 8gs.; B.L. 50 at 4gs.; L.P. none; I. prints 2gs.; pl. prints 1½gs.
- * *H. Graves & Co.*—"Rustic Meditation", by Geo. Romney; eng. by James Scott; mezz.; 11½ by 15½; A.P. 75 at 5gs.; present. 25; L.P.I. 25 at 3gs.; I. prints 2gs.; prints 1gn.
- * *L. H. Lefèvre*—"A Noble Charger" (head of a white Arab horse) and "A Norman Sire" (head of a chestnut horse), a pair, by Rosa Bonheur; eng. by W. H. Simmons; mixed; 14½ by 18; A.P. 275 at 5gs.; present. 25; L.P. 100 at 2gs.; I. prints 1½gs.; pl. prints 1gn.
- * *L. H. Lefèvre*—"An Old Pensioner" (mule's head), by Rosa Bonheur; eng. by W. H. Simmons; mixed; 15 by 24; A.P. 275 at 6gs.; present. 25; L.P. 100 at 3gs.; I. prints 1½gs.; pl. prints 1gn.
- * *Arthur Lucas*—"Cheese-tasters", by E. N. Downard; etch. by Ernest Mohn; etch.; 10½ by 6½; A.P. 133 at 2gs.; present. 25; L. P. 100 at 25s.; prints 12s.
- * *Arthur Lucas*—"The Decisive Battle off Gravelines, July 30th, 1588", (Drake in the "Revenge" engaging Medina Sidonia in the "St. Martin"), and, "The Spanish Armada sailing from Ferrol" a pair, by Oswald W. Brierly; etch. by David Law; etch.; 27 by 15½; Remarques (in "Gravelines" to consist of Drake's ensign—a Wyvern—on a flag-staff in left hand margin, and in "Ferrol" of a Spanish flag in left hand margin of plate), A.P. 500 at 8gs.; present. 25; B.L. 100 at 6gs.; L.P. 200 at 4gs.; prints 2gs.
- * *Arthur Lucas*—"The Lady of the Wood", by J. Mac-Whirter, A.R.A.; eng. by John Sadler; line; 15½ by 22½; A.P. 475 at 8gs.; present. 25; B.L. 50 at 6gs.; L.P. 200 at 4gs.; prints 2gs.

Writing of book illustration in connection with the death of Hablot K. Browne, the "Times" remarks that never in the history of art have such exquisite effects been produced in wood engraving as are now produced by the best artists of the new American school. Their method, adds the "Times", is matter of controversy; the purists will not admit that it is engraving at all, because of the help which it derives from photography:—

But, as their defenders have said before this, it is no proof of bad play to say that they are playing the game under new rules; and there is no hard and fast law in art under which a result is to be ruled out of court unless it has been produced in one way only. What the American school have to do is not to discuss the question whether their work is properly to be called wood engraving, but to see that it has the true artistic quality; and if that is secured, they may laugh at the purists.

At the recent first meeting in Paris of the "Société des Graveurs au Burin", the members elected were MM. Gaillard, J. Jacquet, Lamotte, G. Lévy, Huot, A. Jacquet, Levasseur, Waltner, Didier, Haussoulier, Blanchard, Boutelié, Laguillermie, Annedouche, Burney,

Flameng, E. Varin, Adler-Mesnard, Bertinot, and Danguin. The President is M. Gaillard; the secretaries, A. Jacquet and G. Lévy. It is being asked why there is no society of engravers with the burin in England.

Messrs. Brooks & Sons having bought, for £500, the right to engrave "The Monarch of the Meadows", the picture by Cooper made famous by being stolen and recovered, Mr. T. George Cooper, the engraver, has translated the picture.

Mr. T. L. Atkinson, with the consent of Mdlle. R. Bonheur, will finish the engraving of that lady's picture "The Lion at Home", which Mr. W. H. Simmons left incomplete.

The principle of local appropriateness is to be carried out very completely in a new edition of the works of Bewick which is shortly to be produced. It is to be printed at Newcastle, Bewick's own locality on paper made at a local mill. The original wood-blocks will be used. Such arrangements have a charm for some minds; and if the work can be as well done under them, so let it be. But it is easy to see that the principle may be extended till the results became both ridiculous and mischievous. It would hardly do, for instance, to produce a new edition of Carlyle with the resources of Ecclefechan.

Photographic Notes.

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The word summer is to be preserved in use for its interesting historical associations, says a funny contemporary: the interest of photographers lies in seeing a little more of the fact than they have done lately. But few ills are without their compensations, and from the artist's point of view stormy weather is not an exception. Finer cloud and atmospheric effects are to be seen than when all is calm and bright; but perhaps its memories will be more suitable for preservation by the painter than the photographer.

Mr. Woodbury has published a manual of his modified process of mechanical printing—the stannotype. For moderately long numbers of prints from negatives this is a beautiful process, and has all the advantage of permanency.

A useful suggestion has been made for stopping the development of gelatine plates that are over exposed, whilst the strengthening of the details is allowed to proceed. It consists in adding about four grains of citrate of soda for each drop of ammonia used.

An American medical gentleman recommends his professional brethren to furnish themselves with a pocket camera and gelatine plates for photographing cases of interest to the profession. Photography is being employed in the operating theatre of one of our largest provincial infirmaries. At some of the hospitals photographic records of the pulse are taken: wavy lines are

impressed on a sensitive film by the action of a column of mercury.

A second competition of instantaneous work has been held at the Alexandra Palace. This sort of thing is rather absurd; what is the prize given for? Technical skill, speed in working, or artistic taste in selecting the ruin?

Most of your readers will have seen at the Academy the picture by Van Beer, "The Syren," which was recently the subject of a legal dispute, it having been libelled as a painted photograph. I have no hesitation in saying I can see no evidence of photography at all about it, and probably if the person making the assertion had known more of photography, he would have thought twice before making it.

It is stated that some of our foremost sea painters are expert photographers—Mr. Brett, Mr. Henry Moore, and Mr. Colin Hunter, to wit. The camera being taken on a yacht, instantaneous exposures are made on passing shipping, remarkable waves, and skies; records of which, once secured, can be developed at leisure.

A modified success in balloon photography has been scored by Mr. C. V. Shadbolt.

Great opportunities exist at this season for getting rustic country scenes, such as hay making, hay carting, harvesting, &c. Honour and profit await anyone doing justice in this all but untrodden field for photography. Speaking of rural scenes I may mention that one of our leading photographers, who makes a specialty of rustic figures in landscape, says he cannot trust to finding suitable subjects on the spot, and therefore takes with him a large supply of suitable country costumes.

Mr. Wyles, of Southport, is bringing out a compilation of "Hints and Instructions for Beginners," specially intended for artists who make photography an adjunct to their sketching, which it is intended shall be eventually extended into a small volume covering the ground generally of photography as an interesting pursuit for amateurs.

Her Majesty the Queen has given permission for the art treasures of Buckingham Palace, as also those at Windsor, Balmoral, and Osborne, to be photographed and published in autotype.

An unusual number of painters have added photography to their "kit" for their rambles this season. Small pocket cameras and double slides, or the convenient "revolver camera," are largely adopted, the vendors having had some difficulty to keep pace with the demand.

PHOTO SENEX.

Ceramics.

BURMANTOFTS POTTERY, DECORATIVE AND INEXPENSIVE.—Works, BURMANTOFTS, near LEEDS.

Messrs. Henry Greene & Son placed on exhibition recently, at their new galleries in Cannon-street, a selection of "Tunisian" and "Conchoid" ware. Both wares are of a soft white pottery body, upon which a slightly cream coloured glaze and gilding are used; and are of Staffordshire manufacture, in spite of the appellation of "Tunis". The pieces are vases of various forms, and plaques. Upon these flowers in the one case, and shells in the other, are modelled in high relief, being coloured after nature. We made mention of the Tunisian ware in our columns some few months back, though not under this new name; since then

however this ware has attained a greater degree of perfection, and though liable to be overdone in decoration is on the whole good. Messrs. Greene show also some clever painted plaques of heads and of landscapes; the former by Siever, and the latter by H. Gunnery, both in the new style which aims at an imitation of the *pasto* of oil painting.

Some examples of the "celebrated Low tiles"—so called on the invitation cards—have been on view in Bond-street: plaques would perhaps be the better designation, as they are small bas-reliefs designed for framing and using as a wall decoration. The designs are modelled directly upon the plaques in low relief, and some very artistic effects are produced with sheep and cattle subjects: a couple of fine heads of old men too were specially noticeable. The plaques are covered with a thick glaze, which gives great depth and richness to them, but the general choice of a green glaze is to our thinking injudicious: witness the good effect got by a brown and grey one in the two heads just spoken of. Arthur Osborne is the principal artist.

Art in the Home.

At the last exhibition of the Royal Botanic Society were shown a number of common English flowers to which popular names have been incorrectly ascribed. Sprigs of the cherry laurel were placed next to the classic laurel, which was a bay; the real deadly nightshade, (*atropa belladonna*), was exhibited side by side with its less dangerous rival, the bitter-sweet (*solanum dulcamara*, a relative of the potato). The common misapplication of the name of bulrush to the cat's tail or reed mace (*typha latifolia*), was illustrated: the true bulrush (pool rush) is the *scirpus palustris*. The heartsease, now a pansy, was of old a wall-flower. Its name refers not to mental consolation, but rather to spirituous comfort: it was infused into cordials. The forget-me-not till the beginning of the century meant a land plant; its name has only in recent times been transferred to the *myosotis palustris*.

Mr. Theodore Watts writes to the "Daily News" to say that the idea of Rossetti and his life at Cheyne Walk having been gloomy and cheerless has become so prevalent of late that he feels impelled to protest against it, lest the notion should blossom into one of those "interesting biographical facts" which make biographies more worthless than any other form of imaginative literature. Mr. Watts says:—

For the last few years of his life, I saw more of Rossetti than did all his other friends put together, including even his own family. Our conversations by the studio fire mostly lasted till two or three o'clock in the morning, and on those occasions there came from Rossetti's mouth quite as much humour, wit, fancy, and delightful whim as suited for my modest requirements, and quite as much, I should imagine, as would have made the fortunes of all the wits and humourists in London. As to those "weeds" in the garden and the untrimmed trees which, I am told, "shocked" so severely the genteel visitors at the private view, let me honestly confess that I am as much answerable for those dandelions and thistles as was Rossetti himself; yet I am in no way interesting, I think, as a melancholy madman. A trim London garden is my pet abhorrence. Even in a yard surrounded by London bricks I like to feel that nature, and not a conceited gardener, has done

all the planting, and think it blasphemy to interfere with her in her clever scheme of the survival of the fittest. Rossetti yielded to my taste in this. Yet to prevaricate about that weedy garden before dinner with Rossetti for a companion was not at all the melancholy thing it is the fashion just now to suppose it. That he was subject to terrible fits of hypochondria is alas! but too true; no one knows that more than I do. But these fits were intermittent; they were the inevitable result of that course of insomnia which has of old been the scourge of artist and poet.

We submit that some of this is nonsense: that, to wit, concerning the garden. That selection and cultivation are "blasphemy" is a strange doctrine to propound in connection with an artist. It strikes at the root of all art, as well as all gardening. It might as well be held "blasphemy"—a word which the writer has used without a very accurate consideration of its meaning—to seek to obviate by the use of chloral—as the deceased painter did—the sleeplessness with which Nature afflicted him. What, again, is the wisdom of talking of a London garden as a field for Nature, and the survival of the fittest? Every London garden is poisoned, to begin with, by smoke; constituting, it might be thought, a worse interference with Nature,—or "blasphemy", as Mr. Watts might say—than is involved in selecting such flowers as have a smoke-enduring capacity, and thus making a "trim London garden." The latter is what healthy minded people of artistic feeling do; and we submit that they are right, and the taste for weeds a mistake. Anyhow we hope that we are not destined to a dandelion and thistle movement at the West End.

Glazed pottery handles to fire irons are being pushed forward. They are liable to breakage, and are not particularly artistic in colour or design; they will probably be revered where the "bright poker" is still held sacred.

Those who care to make picture frames will find a very useful directory in *Picture Frame Making for Amateurs*, by JAMES LUKIN, B.A., published by L. Upcott Gill. This occupation is not mere carpentry, but involves taste, and borders upon art.

Dress.

At a performance on the 4th July of W. S. Gilbert's comedy "Tom Cobb", given on the artistic little stage at the Club House, Bedford Park, by the "Pilgrim Players", the acting and get up of the æsthetic family of Effingham created much amusement. The dresses of the performers who took the parts of the two æsthetic ladies were as follows. Mrs. Effingham, the elder of the two, was clothed in a long dark green robe, fulled into the neck, and girt at the waist with a sage green sash, while a large negligée collar of grey lace harmonised the whole. Her daughter Caroline appeared in a raw sienna robe, gathered into a band above the shoulders, rows of light blue and yellow beads filling up the space between the dress and the throat; a band of the material embraced the waist, while the robe was looped up all round with a girdle, in the manner of Ellen Terry's dresses in "The Cup". The whole drapery was most graceful; and with auburn locks curling round her face, Caroline Effingham (says a correspondent) might have stepped from the frame of a Botticelli,

or have been the inspiration of the figures in the Dante and Beatrice of the late Dante Rossetti.

MEN'S DRESS.

TO THE EDITOR OF *The Artist*.

Sir,—For some time past I have been trying to dress in a reasonable—in other words a truly artistic manner; and it may interest—perhaps amuse—your readers to read a few of my ideas on the subject. In the first place I do not believe in this being a painter's or a sculptor's question. To take what is effective in painting or sculpture as our guide for dress is no more reasonable than to build houses to look well in a picture. Nor is it true art. I regard it as better news that the architects have taken up the subject, they being, as a rule, habituated to the principle, which should be our guide in dress, that utility is the basis of beauty, that a house should be planned first and the elevation designed afterwards, that construction may be ornamented but not ornament constructed. Dress, however, if it is ever to be truly artistic, must be taken in hand as a separate art, and studied—let me be so bold as to say it, by tailors.

Meanwhile a man may do something, chiefly in a negative way, to reform his dress. He may, for example, discard the chimney pot hat. The best available substitute for this, at present, I consider to be the black felt, of what is called the "clerical" shape: another, for other than street wear, is the Tam-o'-Shanter, a most simple and generally becoming head covering. Another thing a man may avoid is the made-up scarf, or tie, a very silly piece of artificiality: for this it is easy to substitute a simple silk kerchief, either passed through a ring, or crossed flat with a pin through it in front at the crossing to secure it, or tied in ordinary knot. I never myself wear a so-called "stick-up" collar. Beyond these points, and some attention to quietness, or tone, in material I doubt if we really want any considerable alteration. Trousers have been spoken hardly of; I think without sufficient reason: knee-breeches, however, may not improperly be preferred for those whose legs will bear display, which not every man's will. I do not consider any of the coats now usually worn can be fairly condemned. The frock coat, the morning coat, the shooting jacket, and the dress coat, when cut full, and well fitting, ought, I think to pass as satisfactory. As to boots and shoes, again, I think there is really little to desire.

I see that there seems to be a hankering after more colour in men's dress on the part of some writers on the subject, and a tendency to condemn black. I venture to think that few men could be trusted to dress with much use of colour; and that most men look well in black cloth. This is a point in which reformers seem liable to be led away by painters. No doubt green and blue and cherry velvet coats would paint well; but the real question is whether men look well in them. Very few indeed, I think. We must go cautiously in this matter, or instead of attaining the artistic we shall be landed in the ridiculous.

Truly Yours,

BENJAMIN STEINBROTHER.

Manchester; 22nd July, 1882.

MUSIC.

The performances of German Opera at Drury Lane reached their climax with the production of "Tristan and Isolde", the representation of which was as good as could be wished for. And this is as it should be; for

Tristan und Isolde is, in our opinion, Wagner's masterpiece. Not only does it embody all his ideas of the musical drama in their most unmixed form; it fully justifies these ideas in the result. As a sustained expression of intense passion it is probably without a parallel in music. In fact, the intensity becomes almost painful, and one is glad of the slight relief afforded by the scene with the shepherd at the beginning of the third act. What is very notable about the whole work is, that, unlike "The Niebelungen Ring", there are no weak scenes, no introduction of impossible creatures or dreary details: and this is the more surprising as from the very outset the action attains a high level of emotional intensity. The music defies any analysis except at far greater length than we can attempt. It is of immense difficulty both for singers and for orchestra, and requires acting of a high order. But with these requisites, which were all attained in the Drury Lane performance, the appreciation of the audience proved, what we have before insisted on, that Wagner's music properly rendered will produce its effect to a very large extent without any knowledge on the part of the hearers of his theories or method of working. To criticise such music as an example of opera is simply to wrangle about words: taken for what it is, a "musical drama", we believe "Tristan und Isolde" to be a great work, shewing imaginative genius and artistic skill of the highest order. We cannot omit to mention Frau Sucher's magnificent rendering of Isolde's very trying part.

The musical recess has come, and concert goers are driven to the theatres for amusement, but as a rule they do not find that a taste for music adds to their enjoyment there. It is not altogether pleasant between the acts of a play to have to listen to feeble potpourris of operas, or to the latest waltz given out by a cornet to the accompaniment of half a dozen miscellaneous instruments: but toleration becomes exasperation when at every pathetic crisis in a play ghost music is given out by muted strings in the manner of Professor Pepper's optical entertainments. It would be well if theatre managers would remember that unless the music is appropriate to the play, as is that of Sir Julius Benedict at the Lyceum, or is otherwise worth listening to on its own account, as is that at the Court Theatre, it had much better be absent altogether. At the Court a piano is used to supplement the other instruments, with very good effect.

By the recent death of Joachim Raff, Germany has lost one of its most prominent musicians. To a large extent self taught, Raff attained a great technical facility, and this, supplemented by a natural gift for melody and unrestrained by sufficient self criticism, led to his composing too much. He wasted his talent by writing a vast amount of drawing room music and transcriptions for the piano. The influence of Liszt is felt in much of his work, by no means to its advantage. Notwithstanding these faults, Raff is never dull, and at times, as for instance in some of his symphonies, he shews himself to be really great. His works deserve much more appreciation than they have ever had in England.

The musical world is looking forward to a first hearing, at the coming Birmingham festival, of Gounod's new oratorio, "The Redemption." Upon the M.S. of this work the composer has thrice inscribed the words "Opus vitæ meæ." It is divided into three parts, with a pro-

logue, and, although its manner is French, and—as we might think—theatrical, its structure is that of a German “*Passions-Musik*”, the story being told in narrative form, interspersed with reflections, principally choral. M. Gounod is the author of the words as well as of the music. The orchestra plays an independent part in the scheme of the work, having entrusted to it the sole expression of certain incidents, such as the darkness that signalled the crucifixion and the prayer of the apostles on the day of pentecost. There are two narrators—tenor and bass—who relieve each other in enunciating the text, and, occasionally, join their voices. M. Gounod frankly adopts the German use of the chorale, making it an important feature. The prologue opens with a short orchestral movement entitled “*The Creation*.” The leading actors of the sacred drama—Christ, the Virgin, the Apostles, the Two Thieves, and others are introduced, and the chorus represents at various times and in various combinations a “*chœur mystique*”, a “*chœur céleste*”, the soldiers of the watch, and the christian church. The music, it is stated, “makes no concession to anything or anybody, but with laudable strictness addresses itself to the subject and leaves the rest to fate.” It is marked by effects of realism, unprecedented in sacred music, and the effect of which has yet to be judged of. The earthquake, for instance, is represented by rapid chromatic scales of flutes and violins in unison, while the brass sustains the harmony, and drum and tam-tam enforce the rhythm. A lead motive follows the part of the Saviour. There is a “*March to Calvary*”, an elaborate scene conceived in a dramatic spirit, in which the march is interrupted by a chorale, sung by the soprani, which might be technically described as the trio, the march being resumed after its conclusion. At the beginning of the third part Gounod pays conscious tribute to the memory of Mendelssohn by quoting the air “*Be thou faithful unto death*” in a kind of ritornel.

Mr. Henry Leslie's choir, as reorganised, has Mr. Randegger as conductor, Mr. Leslie as president. The revival of the institution was inaugurated by a concert at St. James's-hall, when the choir sang the fine motet by the elder Samuel Wesley, “*In exitu Israel*”, which has so often been a feature in their performances. Another item was a setting by Mr. Leslie of lines by Adelaide Procter beginning “*Who is the angel that cometh?*” composed expressly for the choir, and performed for the first time. Of the other pieces some were but trivial, such as “*O hush thee, my baby*”, by Sullivan, a ditty not worthy of such a body of vocalists. There was less than usual of the old English part music which used to be the speciality of this choir.

At the Three Choirs festival this autumn, at Hereford, Molique's “*Abraham*” is to be given, and a new sacred cantata, “*The Shunamite*”, by Dr. Garrett.

The German opera season at Drury-lane has ended in disastrous losses to nearly all parties concerned. Herr Hexmann Franke has gone into liquidation.

Boito's opera “*Mefistofele*”, which was performed last month at the Covent Garden opera house, having been first brought out in London two years ago, is constructed in some degree upon Wagnerian principles, without being so revolutionary. It is Italian opera modified so as to make servants of forms instead of permitting them to reign as masters, give the orchestra its due place as a means of expression, and insist upon a connection between the word and the tone, with due regard to the essential laws of each.

The work may now be regarded as an established success.

In performing recently Palestrina's *Missa Papæ Marcelli* the Bach choir used gradations of tone, and it is doubtful whether these are historically consistent with the music. Upon this interesting point “*J. S.*” writes in the *Guardian*:—

It may readily be granted that a highly trained Papal choir would not be likely to sing *Et incarnatus* very loud or *Et resurrexit* very soft. But there is absolutely no evidence that such marks of expression formed a constituent part of church music; and it is quite certain that such a notion of musical expression belongs to a much later period, when music had grown into a language of emotion instead of remaining a mere passive receptacle of sacred words, or a mere exposition of the tricks of the art of polyphony. The contrasts of softness and loudness, and the gradations of the intensity of vocalisation, must be accepted historically as one of those elements of the natural expression of inward emotion which formed part of the development of the romantic school of modern music; and there are still to be found those who consider that church music should be nothing more than a dignified and unemotional framework of the text, presenting to the hearer sacred words for his meditation, but not attempting to intensify their force and meaning by any individuality of interpretation. If this view of the function of church music be accepted, then the *Missa Papæ Marcelli* must stand out as the finest example yet produced. The words are treated throughout with uniform dignity, the counterpoint is never so elaborate as to mask the words, and at no point in the work can it be said to cause emotional excitement; the effect upon the mind is that of calmness and solemnity. On the other hand, to many hearers the uniformity of the counterpoint and the perpetual iteration of a few points of imitation almost identical in form gives an impression of monotony. The harmonic resources of the music are most limited, and the composer seems to have purposely avoided that division into definite sentences which was certainly familiar to him in the secular music of his time, and which is now almost felt to be a necessary law of musical grammar. State its merits in any way we please, this mass can only be looked upon as a specimen of archaic art; it is music without melodic periods, without definite key-tonality, without modulation, without rhythm, without emotion. If these ingredients be subtracted from our notion of music, it will be found that there remains nothing but pure polyphony; and this is so pure and so beautiful that the most advanced musical thinkers cannot but be deeply impressed by it.

[We receive from Mr. Harry Wall a copy of a letter to a contemporary in which he, in cynically candid terms, intimates that, in levying fines upon incautious persons who sing in public the songs of which he holds the performing right, he is only protecting what he has paid for. We have not denied that Mr. Harry Wall is within the law; but a man who buys up “rights” which the legislature has created by accident, and makes a living by pouncing upon persons who unwittingly infringe such “rights,” must not expect to find his proceedings spoken of with respect. The Musical Copyrights Bill, now going through Parliament, will, we trust, extinguish some of this gentleman's “rights”; and it is to be hoped that, when the law of copyright at length gets recast, care will be taken not to create more openings for his exceptional talent.]

On the evening of the 4th of last month the Princess of Wales witnessed the performance of “*Carmen*” at Covent Garden.

Drama.

After an interval of nearly ten years Madame Ristori has again appeared before an English audience, the classic boards of Drury Lane being this time the place of reappearance. Notwithstanding the period which has elapsed since she first came amongst us, a span of time sufficient to make some inroad on her great natural gifts, she is still able to hold her hearers spell-bound by her great powers. Shakspeare's "Macbeth" was the tragedy selected as the opening piece; and Madame Ristori now plays the heroine in the original tongue, having mastered the English language completely since her last visit. As played, the piece ought rather to be called "Lady Macbeth", in consideration of the subordination of all the other parts to the principal character. Whether by accident or design, Madame Ristori's supporters failed to make any marked impression as Shaksperian actors, but simply served as shadows to heighten the effect of the one character. Her reading was at first a little subdued in tone; but when the sleep walking scene was reached, it was soon seen that this was the moment for which the actress had reserved her powers, and the result proved that she was not wanting. "Macbeth" was followed by a translation of Giacometti's play of "Elizabeth", the piece in which Madame Ristori made her first appearance in England. The death scene of the remorseful old queen was an opportunity for an effect ghastly enough to satisfy the most morbid craving after the horrible, yet at the same time saved by its artistic rendering from becoming repulsive. Fault has been found with the evidence of the mechanism of the art which Madame Ristori displays, but in these days of so called natural acting, when the highest art is reached in a graceful pose on a chair or couch, it is occasionally interesting to get a slight insight into the way the effects are produced, if only the whirring of the machinery does not become too obtrusive. Ristori may not be a creative genius, but she is a woman of remarkable industry, perseverance, and talent, who has her inspired moments.

Mr. Booth has come over from America, and is now fulfilling an engagement at the Adelphi. He has appeared as "Richelieu" and later in "The Fool's Revenge." All the points which made his reading of these parts so noteworthy, and which have been commented on in previous numbers of the *Artist*, are still present; and, as is the case with all conscientious actors, they are surrounded by a wealth of detail betokening careful study and attention. King Lear, however, is Edwin Booth's great creation; the grand old king standing out as a giant amongst his other impersonations.

One of the features at a Lilliputian fancy fair held last month at the Knightsbridge barracks was a performance of the screen scene from "The School for Scandal" by juveniles. Notwithstanding the admirable way in which the excerpt was given, reflecting as it did great credit both on teachers and performers, it is time to protest against the questionable taste of such an exhibition. "The School for Scandal" is too much a comedy of intrigue, and its lines are too suggestive, to be uttered by sweet little lips from which nothing should be allowed to issue that was not pure and gentle. It is to be hoped that should this example be followed at future charitable entertainments a more judicious selection of the play may be made.

By the death of Benjamin Webster the last remaining

member of a company of actors better known to players of a generation now passing away has been removed from amongst us. The career of Webster, educated originally for the army, but preferring the stage, was in many ways a remarkable one. Working his way up from the lowest grades of the profession to the position of manager, dramatist, and noted actor, his experiences gave him a lively sympathy with those associated with him; and Webster will not only be remembered as the creator of Robert Landry in "The Dead Heart", Richard Pride, Joey Ladle, Graves, Triplett, and William Penn Holder,—not to mention his clever acting in a host of other parts—but also as the manager who did his utmost to foster native talent amongst authors, and who was willing to pay them what were then considered fabulous prices for their work.

The Art Trades.

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The art of calico printing, and designing for that fabric, was well displayed at a very novel, gay, and interesting gathering of many thousands of people, called "the British calico printers' garden party", which took place a few weeks ago at the botanical gardens, Old Trafford, Manchester, for a charitable purpose primarily, and doubtless with the display of art in calico as a second motive. Printed calico with few exceptions was the only material worn by the ladies in their dresses. The enormous variety of devices consisted chiefly of floral arrangements on a variety of coloured grounds; and although there was but little conventional treatment in the designs beyond the necessary repetitions of the parts, most of them were in excellent taste. Many beautiful patterns were printed in one colour alone, while others, which resembled and indeed almost excelled the best examples from Mulhausen, were printed in seven, eight, and nine colours. It is to be hoped that the present becoming style of the ornamentation of dresses for the fair sex may live far beyond the period usually assigned by fashion. We hear that many of the pupils of the Manchester School of Art have turned their attention to this interesting and world-wide branch of decorative art, and that Mr. Muckley, the principal of the school, and the well known flower painter, is not only promoting this department of study amongst his students, but is himself engaged in the production of designs for some of the principal firms of calico printers in the neighbourhood.

Complaint is made in the "Cabinet Maker" that the hanging committee of the Royal Academy gave this year so little space to designs for furniture and decoration. It is evident, says our contemporary, that the architects

on the hanging committee have very little sympathy with those who are endeavouring to promote art in the home.

At an important industrial and art exhibition now open at Lille, Messrs. Doulton & Messrs. Minton are the only English exhibitors. In the furniture department may be seen specimens of present continental taste in that line. M. Leopold Demeuter, of Brussels, shows a fitted and furnished dining and a drawing-room. The floor of the dining room is covered with a carpet of the Brussels type, but of a uniform maroon tint without pattern. The panels of the dado are covered with a cloth woven to imitate tapestry; and the walls above are stretched in panels, with thick twilled silk of deep crimson, the upper part hanging slightly in festoons, surmounted by a kind of valance of worked velvet. The cornice is of embossed leather and plush, and the hangings are of olive-green satin and brown velvet. The walls of the dining room are of carved and inlaid walnut, filled in with panels of cloth painted in imitation of old tapestry; and the ceiling is framed to match, leaving white panels. The window curtains are loosely woven in cotton, and though of highly artistic design, cost only 35 francs the pair. M. P. Cloetens, of Brussels, has put up a drawing room in modern renaissance style, with console, mirror, and frame of imitation ebony, relieved by polished brass, producing a striking effect.

We read in the "Ironmonger" that the Spanish West Indies and South American markets show that public taste there is setting in the direction of a chaster style of household goods. Wrought-brass goods in the Early English styles, with brass stamped or cast panels, the former chiefly embossed or imitation repoussé, are finding a market in Chili and parts of Brazil, as well as Cuba.

In the same paper we are glad to read that the makers of japanned-iron travelling trunks are giving up the practice of graining them to imitate wood, and have introduced self colours of quiet hues, such as dark greens and blues, brickdust reds, and others.

How is it that so few novelties are put forward boldly by our art tradesmen on their own merits? We read now of "diachromatised wood", which is recommended for paving rooms and passages, "as it can be prepared in such a way as to have the same appearance as glazed tiles." Why should wood be prepared to look like glazed tiles?

A new process of colouring photographs, styled the *CRYSTOLEUM* process, first brought to our notice by an amateur competitive exhibition held a few weeks ago in Regent-street, is now being actively pushed. The process seems to depend mainly upon photography in the first instance, and subsequently by the use of specially prepared media and colours, of which the company claims alone to have the secret, the required gradations of tone are produced through various layers of glass. To judge from the examples seen, the process would appear to be most suitable for application to the ordinary carte-de-visite and cabinet portraits; as the method claims to ensure great durability there seems a prospect of this becoming a lucrative art industry. With the specimens of copies of pictures, landscapes especially, although there appears to be a fair amount of success, we are not so pleased; the hard shadows being particularly difficult to treat satisfactorily. The size of the works is in no way restricted; subjects of all dimensions, from the small and treasured portrait miniature of 3in. diameter to the easel

picture, can be equally well dealt with. One figure subject in the exhibition, from a picture in the Emperor of Germany's collection, representing a lady in white dress, with yellow rose, reclining on a couch, to which was attached the name of H. Vaughan Hughes as the employer of the process, was a good example of its class; pleasant in colour, with much of the soft tone of an ivory painting. Altogether it would seem that the Crystoleum company have struck out a new path in the great field of artistic labour. We should like to say that the work was original, but, that, from the nature of the process, is impossible. Nevertheless, the directress, Miss Caspar, is to be congratulated on having found a means of employing, to some profit, a great deal of the amateur labour which is at the present time at such sad straits to find a fitting sphere of action.

At the Art Furnishers' Alliance, an exhibition has been organised with a view to showing that really artistic wall decoration may be executed in the cheapest possible materials. The materials—brown paper, blue paper, yellow paper, sugar paper, and shoddy of various descriptions—are cheap enough, yet the success of the experiment seems but partial. In the first place no really beautiful colours are found in these papers; and in the second these coarse materials dictate a large and effective style of decoration which is totally unsuitable for the small houses of the moderately well-to-do. Those who can afford rooms of the size which these designs suggest will most probably prefer to have them executed in some more pleasing, if more expensive, material. Again, although the paper itself is cheap enough, it seems probable that stencilling the same with any degree of elaboration would be expensive. The designs upon all the three papers are drawn by Dr. Dresser.

Art Abroad.

LAKE OF GENEVA.—Mr. CLIFT, Rue de l'Evêché, Geneva, 1, gives LESSONS in PAINTING from nature, both at Geneva and Lausanne.

ART NOTES FROM PARIS.

(From our Correspondent.)

The Salon des Arts Décoratifs contains much interesting and excellent work; but opening as it did at the same time as the picture exhibition, it has attracted less attention than it would otherwise have done. There are to be seen several works that have been exhibited elsewhere, such as M. Carolus Duran's ceiling, M. Ducez's "Femme dans un jardin" picking poppies, and M. Gerve's "Marriage". M. Dubufe contributes sketches for his "Musique Sacrée" and "Musique Profane", and there are clever studies by MM. Cazin, Fantin-Latour, Ferrier, Guisard, Guillon, Langée, Liphart, Machard, Maillart, Mazerolle, and Régamey. But perhaps the most interesting of all the work here is that by M. Galland, which embraces every style—architectural, landscape, figures, flowers—each treated in a truly decorative manner, and by a true colourist.

Some interesting statistics of the Salon. It was visited by 13,800 persons at 5 fs.; by 24,133 at 2 fs.; and by 232,000 at 1 fr.; making in all 269,933 persons, at a profit of 349,266 fs. Besides these, 215,000 persons were admitted gratuitously, which brings the total number of visitors up to 564,933. Adding for sale of catalogues 25,000 fs. and the letting of the buffet at 12,000 fs. the total receipts amount to 386,266 fs. The

society is to be properly organised; the shareholders to be French artists paying 12 fs. a year, or 200 fs. on entering. A committee for three years is to be elected from the members, who will have the entire management of affairs; but matters of detail, as at present decided, have called forth so much discussion that it is probable the present rules may be modified. With last year's profits, the sum upon which the new society begins its existence consists of 326,266 fs.

The casts for the equestrian statues of Kleber, Hoche, and Carnot, destined for the decoration of the Ecole Militaire, are finished, and will soon be placed in the positions to be ultimately occupied by the bronze ones. They are by Clésinger, whose Marceau was so justly admired, when placed temporarily in the Champs Elysees last year.

The "Moniteur des Arts" very justly judges Mr. Whistler's eccentricities thus: "Dans la langage néo-Anglais qui est celui de M. Whistler, on sait que le mot 'harmonie' est tout simplement synonyme de 'portrait'; et le mot 'nocturne' de 'paysage'; ainsi, 'harmonie en rose et couleur de chair,' cela veut dire en bon Français, 'Portrait d'une dame décolletée, vêtue d'une robe grise à rubans roses.'"

The splendid "Victory of Samothracia", formerly in the Salle des Cariatides, is to be placed upon the great staircase of the Louvre. A copy of the "Seven Works of Mercy", in terra-cotta, coloured and glazed, which forms the frieze of the hospital at Pistoia, executed between 1514-25 by the school of Luca della Robbia, is just placed in the Cour du Murier of the Ecole des Beaux Arts.

The bronze equestrian statue of Charlemagne by the brothers Rochet is being erected in the Place du Parvis Notre Dame. It is seven metres high, and represents the emperor accompanied by his friends Roland and Olivier. The square S. Germain des Prés is also to be ornamented with statues of Palissy by M. Barrias, and Dante by M. Aubé. The Hotel de Ville is to have two fountains in the place in front of it, and a statue of Etienne Marcel: the artist to be chosen by competition. A picture, by P. de la Roche, representing the conquerors of the Bastille taking the keys to the Hotel de Ville, is also to be placed in the new building. It was commissioned by the municipality in 1830 for the decoration of the Salle du Trône, but until 1878, when it figured in the International Exhibition, it was hidden away with probably many more commissioned works.

M. Rochegrosse, whose Vitellius was so remarked at the Salon, although it was not rewarded by a medal, is one of the candidates for the Prix de Rome. Although only twenty-two years of age, he has already gained a certain reputation for his clever drawings in the "Vie Moderne." He is a pupil of MM. Boulanger and Lefebvre.

The works sent from the Villa Medici by the Prix de Rome students have been on view on the Quai Malaquais. Agar, by M. Doucet (his first year) is a most promising work; and the copy of Raffaele's Madonna di Foligno by M. Chartran, is excellent. The sculptors have sent five works; and the architects a large collection of most careful studies.

Of the 4264 exhibitors at the last Salon, there were 697 foreigners, belonging to 37 nationalities: 94 Belgians, 86 Americans, 81 English, 60 Italians, 53 Germans, 39 Spaniards, 35 Dutch, 31 Russians, 31 Swedes, 14 Austrians, 14 Poles, 14 Buenos-Ayrians, 13 Fins,

11 Norwegians, 10 Portuguese, 10 Turks, 8 Hungarians, 8 Chilians, 7 Greeks, 7 Brazilians, 5 Roumanians, 5 Australians, 5 Canadians, 3 Danes, 3 Egyptians, 3 Peruvians, 2 Bulgarians, 3 Bohemians, 1 Icclander, 1 Dalmatian, 1 Cuban, 1 Uruguayan, 1 Venezuelan, 1 Japanese, 1 Javanese. Alsace-Lorraine counted 74 artists, Savoie 2, and the Alpes-Maritimes 3; and assuredly never did a catalogue display more titled workers, from barons to dukes and marquises without number. And yet some people pretend that the Paris exhibition is no more international than those of London, Berlin, Brussels, or Vienna.

Paris; July 22nd, 1882.

PENGUIN.

ART IN THE UNITED STATES.

(From our New York Correspondent.)

The art season which ended with the close of the Academy exhibition last May was one which in most respects we look back to with great pleasure. During the year no startling works of American genius have been shown perhaps, but the standard of the regular exhibitions has been almost without exception high, and an increase of general activity in art circles very evident.

As purchaser of many of the best pictures which are nowadays produced, more particularly in France, and to a less degree in England and Italy, America has assumed a position of importance. The dealers each year make larger and more valuable importations, and prosper, one is led to believe, by the enormous prices paid for the paintings of well known artists. A new market is opening in the west, which is already of much consequence, though it is still in its infancy. Not only are such cities as St. Louis, Cincinnati, and Chicago very large buyers from New York of pictures and art objects, but they also support some of the best workers that we have. At Cincinnati, a little colony of artists have formed what is known as the Cincinnati School of Painting, and their contributions to the yearly New York exhibitions are regular features of these displays. In pottery decoration the work is doubtless in most respects superior to that done elsewhere in our country, and is financially as well as artistically a success for the workers. Another art carried on in Cincinnati as it is no where else practised, is wood-carving. For several years, under the guidance of Mr. Benn Pitman, (who by the way is a son of the inventor of stenography) the cultivation of the art has gone along slowly but fortunately, surely, and to good ends. The carvings of Mr. Pitman's pupils are very well known, and highly appreciated with us; indeed, almost the only really excellent work which we have in this branch comes from Mr. Pitman's school. From an interesting letter which I have received from Mr. Pitman describing his class I take the following extract:—

I think an examination of our work—constructive and decorative—will show that we have obtained a grace, freshness and originality all our own, (i.e.,) American. Heretofore, decorative art in this country has been for the most part abject copying of European work. My pupils have been taught the best decorative forms, of the best periods and peoples of the past; they have been taught to see beauty of its kind in the traditional art expressions of the past, but that it is not art to copy and repeat. The art expressions of to-day, to be worth anything, must be the results of our study of nature's infinite variety. The Greeks could build and decorate a beautiful (pagan) temple. They did not need writing desks, dining room shelves,

wooden mantels &c. We do: and the decoration must be our own; it should be as original, as good and as appropriate as that which made the beauty and glory of Greek art. Of course the best work of to-day would be vastly inferior to what it is, were we not in a position to be instructed by the fine productions of the Greek and Gothic schools. The wood-carving department of the school of design I established in 1873 has been a success. It has demonstrated the fact that women and girls (mostly from the educated classes) can do effective work—not of the amateurish kind, but strong and original. I have usually had over 100 pupils each term, and the school has sent out many teachers of carving to different parts of the country. The pupils work mainly for the decoration of their own homes, though some orders are received. Every piece of work is original in its decoration: a design is never repeated. For deep relief work a clay model is usually made before cutting.

Some photographs of the most recent carvings I have seen; and even when subjected to the deadening shadows inseparable from photographs, they show great cleverness in the treatment and great naturalness and grace. I can only hope that the teachers from Mr. Pitman's school may revive and stimulate a new interest for this beautiful art.

New York; July 8th, 1882.

TYRREL.

A museum of architectural sculpture, the formation of which was originally suggested by the late M. Violet le Duc, has been opened at Paris in the Palace of the Trocadéro. The object is to afford an insight into the decorative architecture of successive periods in France, from the eleventh to the eighteenth century, and to allow the student to trace the progress of his art from the earliest times until the birth of the various French schools of architecture. This purpose is carried out by the exhibition of carefully classified mouldings in plaster, and accurate full-size copies in stone, of a vast number of chefs d'œuvre, selected from representative historical and ecclesiastical buildings. Among the more prominent specimens of ornate architecture are the eleventh century portal of the Madeleine Church at Vezeley and the tomb of Francis II. at Nantes.

The forty colonnettes of the wrought iron enclosure of the square du Sablon at Brussels are to be surmounted by forty statuettes representing the various trades of the city; butchers, greengrocers, bakers, glovers, &c. Some twenty artists have been selected by the government to design the figures.

Boulanger the painter has been elected a member of the Académie des Beaux Arts, in the room of the late M. Lehmann; and Signor Vela, the Italian sculptor, a foreign associate, in the place of Herr Drake, of Berlin.

Munkacsy is reported by a French paper to have been suffering from "d'horribles douleurs musculaires qui faisaient de sa vie un tel enfer que, malgré son courage. Il en était réduit à appeler la mort". We hope that this means only a severe attack of rheumatism. The painter is now better.

M. Gustave Doré has been buying a site in Paris for a new house, rue Van Dyck, park Monceau. The price was 527,000 f.

The building in which the Madrid tapestry is made, just outside the Bilbao gate, near the Ronda Santa-Barbara, is about to be pulled down, and a new manufactory will be constructed not far from the Atocha church. The present building dates from the reign of Philip V, who had it erected after the model of the Paris

Gobelins, and the first directors of it were the Flemish artists, Van der Gotten and his sons, the present director being a descendant of that family. There are about 200 workpeople of both sexes employed in it now, and it still enjoys a very high reputation for the skill with which tapestry is both made and restored there.

Herr Paul Wallot, who has won a first prize in the competition of designs for the German Imperial Houses of Parliament is under 40 years of age; and Herr Thiersch, the winner of the other first prize, is about 30. Most of the ten prizes have been taken by young and comparatively unknown men. There are many architects of far greater name among the competitors, but they have, with one or two exceptions, been beaten by their juniors.

Art Literature.

Art in Everything. By HENRY FAWCETT. (Houlston & Sons.)

Under this comprehensive title the writer of a series of papers in "The Churchman's Shilling Magazine" has republished his ideas, dividing "everything" into six sections, and having something to say under each. The reader will, we fear, have his misgivings as to the practical nature of Mr. Fawcett's essays, when he sees at the outset a remark that the development of a higher taste in our everyday surroundings has made less progress amongst us "because the character and mental training of the English lead them to appreciate the 'Useful rather than the Beautiful.' That the useful is the beautiful is a doctrine which we should not like to state unreservedly; but, whether it be absolutely true or not, it is a tenet which should be passed under mental examination by any one who wishes to write otherwise than superficially on questions of taste. The misgivings of which we have spoken will be confirmed when the reader comes, as early as in the introduction to Mr. Fawcett's little book, to a statement that "the tall stems and interlaced branches of forests suggested the stately 'pillars and the 'glorified roof' of the gothic cathedral." No real benefit to art comes of such purely imaginary, though commonly considered poetical, notions as this, which would not survive a few hours study of the facts of architectural history.

Of the sections into which Mr. Fawcett divides the "everything" of his title, the first is "Our Houses, Streets, and Cities." In this he insists much upon the point that rich and poor should, for the benefit of both, live in the same neighbourhood. Though Mr. Fawcett does not see it, this is mainly a question of sanitation; it will not be brought about by such a motive as the wish to make towns more varied in outward appearance, so long as it is the case that poverty implies dirt. To have worked out the probably good effect upon town architecture of efficient sanitation,—a sanitation which would take away the fear which exists among the rich of catching diseases by living amongst the poor, would have been an interesting task; but Mr. Fawcett has not essayed it. In regard to houses he has a plan for building them with flat roofs, which "might be used as 'a reservoir to retain water, and so keep the house cool 'in the hot summer months'; the motive for this most impracticable suggestion being, apparently, dislike to the appearance of the ordinary slanting roof of slates.

Chimneys Mr. Fawcett looks upon also with dislike; and failing, we presume, ever to have observed how entirely they may be, and by many architects of the day have been, made satisfactory and noble features, he proposes that we should eschew them, and carry off our smoke by "pinnacles", which, he adds, "would still further hide the objectionable roof."

Throughout this little work there is present the fundamental error of assuming that beauty—loosely so called—should be aimed at as a primary object, independently of usefulness. Without laying it down that such a course is wrong—though we do question its morality—we need only to recognise the undoubted fact that the world puts usefulness first, and most of the suggestions contained in "Art in Everything" crumble away as utopian, if not mistaken. But in truth the useful and the beautiful are never at war; and in cases where a structure, properly adapted to its purpose, strikes the observer as repugnant to beauty, it is because the observer has not completely informed himself as to the purpose, or as to the means by which the structure satisfies the purpose. In other words it is the observer's taste, not the structure, which requires revision. Mr. Fawcett, before writing again upon matters of taste, will do well to acquire some prosaic technical knowledge; and that not only in architecture, but in other matters. A little acquaintance, for instance, with recent researches in regard to plants would have saved him from such statements as one he makes that "the flower blooms for its beauty alone", whatever this may mean. Beauty—by which, in this instance, we presume is meant a capability of giving pleasure to man—is certainly an incident of the florescence of plants, but by no means its first motive.

In a chapter on Decoration and Furniture the writer of this little volume makes a good remark in deprecating the fashion of furnishing to "impress our acquaintances, instead of to conduce to our own comfort." Unfortunately, this first named fashion is what Mr. Fawcett attributes to the flowers; which, he seems to assume, blossom to impress, or at any rate to please mankind; while the principle of furnishing "to conduce to our own comfort" is surely but a thin disguise for the utilitarianism which the writer generally deprecates. One suggestion in this chapter is that, several descriptions of furniture, such as carpets, curtains, and wall papers, being elements in the fitting of all the rooms, might be the same throughout the house, and thus conduce to a harmonious general result. This is an idea worth consideration, though it may possibly be found, in working it out, that the common practice of having a so-called "dining room carpet" for the dining room, and a "drawing room carpet" for the drawing room, is founded upon conveniences not apparent on the surface. We commend, nevertheless, to our decorators, the idea of having papers for the walls of a house in which, while there are modifications of colours or degrees of elaboration, for the several rooms, the root idea of the pattern shall be the same. It is a characteristic mistake of the writer that, in this chapter, he should speak of the purpose of curtains as being "to hide the aperture-like effect of the windows", instead of assigning to them their real purposes of giving a means of limiting the power of inlook, and protecting from drafts; and it is decidedly an objectionable step to put up curtains on a blank wall, as suggested at page 55, in order to "break the length" of a side of the room which has no windows.

A chapter on Art in the Country gives occasion for a suggestion that, for the sake of beauty, field hedges should be made of holly, box, and yew, which "would be graceful in form, and in shade of colour would pleasingly contrast with the bright yellow green of the grass or golden brown of the ripening corn." Here again our author goes astray for want of matter-of-fact knowledge. Holly, it is true, might serve as an efficient fence for farm fields as well as for country villa paddocks; but does Mr. Fawcett know that it takes some twenty years to grow a good holly hedge, and that the hawthorn hedge which he comparatively undervalues can be raised in half the time? As to box or yew, we figure to ourselves the face of a Hampshire farmer at the idea of using them as a fence—that is to say a defence—against stray cattle, dogs, and pigs. Moreover the balance in favour of beauty, when a rambling hog had broken through a pretty box hedge into a field of beans, or a cow made a gap by walking straight through a yew hedge into a ripening cornfield, might be on the wrong side. The cow, by browsing—as cows will—on the yew, would be poisoned, is a utilitarian argument which we will not press, but may as well mention.

"Travelling" hardly suggests itself as a section of art; but Mr. Fawcett, under this head, criticises the construction—or at least the aspects—of railway stations; not, we fear, with more practicality than is shown in his other remarks. It is comparatively easy to show how railway stations might be made more pleasing to the eye: anyone could do it; but it is not so easy to discover a cogent motive which shall lead to engineers studying appearances more than they do. Nor are we sure that the engineers are wrong, or that, to an engineer's eye, these constructions, if they fulfil their purpose, give any sense of dissatisfaction. A suggestion to hang the large waiting rooms of great railway stations with pictures for sale, labelled with the names and addresses of the painters, seems not altogether unworthy of consideration. That railway embankments should be curved for the sake of "beauty" is on the other hand another idea which does honour to the author's simple-mindedness, but does not increase our sense of his worldly wisdom. All this sort of remark—of which Mr. Fawcett has no monopoly, for it is very common—is in truth topsy-turvy criticism. It proceeds upon the assumption that construction should be framed to please the eye, and even the eye of the uninformed. Nothing could be a straighter road to false art. Construction should meet requirements: if the result does not please the eye, so much the worse for the eye, which probably fails to be pleased because it dwells in the same head with a brain which has been informed of the exigencies which have dictated the construction. If Mr. Fawcett will reconsider "everything" in the light of this truth, he may be in a position to help in the great work of advancing art, with which this book shows that he has much sympathy.

Mr. William Tirebuck, the writer of "William Daniels, artist", a work which we noticed in an early number of our paper, has just published, with Mr. Elliot Stock, a little book of about 60 pages entitled *Dante Gabriel Rossetti, his Work and Influence*, including a brief survey of recent art tendencies. Mr. Tirebuck sees well Rossetti's place in art, and sketches it with an eloquent pen. The nature of this poet-painter, he reminds us, was a "trans-

plantation, not merely from Italy but from mediæval Italy":—

He breathed time with the pulse of perhaps the most cosmopolitan city in the world, but he lived centuries away. He was a surviving plenipotentiary of early Italian feeling presenting credentials to British common sense; a pilgrim who had got out of the region of shrines, but who at every cross-like thing knelt down by the force of his habit of thought and muscle. He was with us, but not of us. Without effort, almost without consciousness, we associate him with Madonnas, illumined manuscripts, altar-pieces, and cloisters where work was done not so much for earth as for heaven, where there were no such drums and trumpets as newspapers and journals, where art was so much nature that it was praise and prayer, uninfluenced by private opinion made public, by the coins of a realm, a ribbon of honour, or the initials of an academy however royal—an example surely in the fortified manner of his purpose and work which many of us might follow with personal and public advantage. His devotion to his art, his abnegation, his patient waiting for that tide which did not seem to have a flood, and his endurance of what after all was but a local reputation—his whole work in short was a vitalised reproach to much of the paragraph literature and art abroad, and he had, must have had, a greatness of soul worthy the grove which harboured the much-enduring Carlyle and the faintless George Eliot.

This is a description which, while it shows us that the process of idealizing Rossetti has begun, conveys in the main a just conception. The delight in Rossetti's pictures Mr. Tirebuck defines as "more delicately æsthetic than vigorously emotional, more the result of an affection than an approach to nature, and requiring a glossary of almost obsolete culture so as to surround it with comprehension before it can be presented with any entirety to the heart." His use of symbolism, while it has the aspect of learning, also—the writer considers—hints a want of expressional power; the symbols are really made to express what the picture itself ought to express.

An assentment of the Pre-Raphaelite movement comes naturally into Mr. Tirebuck's sketch. Not, apparently, with any intention to depreciate it, he seems to us most effectually to dispose of any pretensions it may still have to consistency. The following is the passage in which he deals with it:—

We are told that the brotherhood was formed to inculcate their fundamental principle of direct study from nature herself, unfettered by the conventionalities of the antique and the academies. We are to understand from the "Germ" that they also avowed a moral purpose. These intentions contrasted with actual results are difficult to understand. Here are two statements, and there appear to be two contradictions. (1) The men who are said to have most obstinately clung to that fundamental principle (of direct study from nature) apparently discarded nature, and wove themselves within a second-nature of art. Few men show the presence of art more emphatically than the men who have followed in the track of the school. They appear, at least, to work with the belief that art, as art, should declare itself, make itself manifest, and mark a distinct line between itself and nature. Instead of pursuing direct study from nature, present nature, human and otherwise, until the object pursued, caught, and reproduced aggravates the beholder with ecstasie recognition, they pursue a nature so far removed from most people that it is not a nature but an artificial assumption on the tip of the imagination, going far away into a period, climate, and manner which cannot be re-lived, though followers do put on mockeries of its garments and read the alliterations of poetasters. This is

the general impression of people who grip 1882 with their right hand, and endeavour to reach back to the (to them) indefinite æstheticisms in the (to them) undatable past. (2) The men who started out with moral motives have nurtured art, and have let the moralities take care of themselves. The brotherhood boat in fact swamped because the timbers parted, each brother clutching hold of a floatable bit—Rossetti apparently taking possession of the rudder. These men in fact had first to learn to talk before they could preach. They were like a caterpillar that might conceive the idea of being a butterfly without first undergoing the natural imprisonment of a chrysalis.

But now that the butterfly has come there are many to whom it assumes some of the beauties, but particularly some of the grotesquenesses of the dragon-fly. It is strange, out of the ken of their everyday ordinary field-fly observation, and all the more embarrassing because of its transformations, for there are nice distinctions between Rossetti and Mr. Burne-Jones. The latter will now probably lead where the former left off, bearing little or no allegiance to the original codes, and following on that course of his which has both confounded and gratified.

The survey of recent art tendencies which this leads to, includes mention, and some characterization, of Whistler, Henry Irving, Swinburne, Morris, and Wagner. The essay is full of epigrammatic diction, and broad thought expressed with originality and force. An especial charm is the writer's grasp of analogies in the arts.

In a short paper on "Advanced Art" in the July number of the "Magazine of Art", Mr. Charles W. Dempsey essays some definition of Whistler's place in painting. Pictorial art, the writer observes, is partly articulate, partly sensuous; drawing and chiaroscuro constituting the articulation, colour supplying the sensuous element:—

Now Mr. Whistler's conception of art, as expressed by his works, is almost entirely sensuous. His is the art for art's sake. He is said (and his works, nay, the very titles of them, would confirm it) to expressly disclaim any intention or desire to tell a story or express a sentiment. His pictures are produced as painting merely; and he evidently intends them to fill a place in pictorial art analogous to the place in musical art of variations, caprices, nocturnes, and so forth. Moreover, just as musical art is only to be understood and felt by musicians, so his achievements are necessarily caviare to all not technically acquainted with painting. They look for something which the artist does not propose to give; and, wanting the necessary technical training, they are unprepared to admire his peculiar beauties.

Mr. Montague Marks, proprietor and editor of the New York "Art Amateur", has been in Europe this summer, making arrangements, in London, Paris, and elsewhere, for the reinforcement of the foreign section of his staff. The "Art Amateur" devotes itself, in its letter-press and by copious and good illustration, both to pictorial and the domestic developments of art, and the designs it gives for work in the minor arts are an especial feature, which Mr. Montague Marks has developed better, we think, than has been done anywhere else. The "Art Amateur", we believe, can be obtained in England either direct by post from New York, or through Messrs. Howell & James.

Messrs. W. Swan Sonnenschein & Co. announce for early issue a new History of Art, largely illustrated with woodcut reproductions of famous pictures. The same publishers will next month bring out the second volume

of their Handbooks to the Cathedrals and Minsters of England, being that for Westminster Abbey.

Messrs. Blackwood & Sons propose to issue an illustrated volume dealing with the life and works of David Scott, R.S.A. The letterpress will consist of a biographical and critical essay by Mr. J. M. Gray, author of "George Manson and his Works," reprinted, with additions from *Blackwood's Magazine*, and a catalogue of the artist's works. The illustrations will include "The Traitor's Gate," "Monograms of Man," "Man and the Stars," and two portraits. The size will be folio, uniform with the "Life of George Manson."

Correspondence.

THE WAGNER OPERA.

TO THE EDITOR OF *The Artist*.

Sir,—Will you permit me to make a few remarks on the article entitled "What is the Wagner Opera?" in your June number? Speaking of Wagner's use of "leading-motives" the writer unintentionally falls into error, I think, when he says: "It is on this point that must chiefly rest the claim which he (Wagner) makes, and his advocates make for him, of having endowed Germany with a new art." Now Wagner's boast rests upon the subtle union of poetry, music, painting (otherwise stage scenery, etc.) and dramatic action; this combination, and the tremendous effect (which no single art could ever hope to accomplish) thereby produced on the hearer forming the "new art" which Wagner holds he has created. The use of "leading-motives"—distinct a principle of his art though it be—does not of itself constitute his claim. Further on, when speaking of the curse on the Ring, the article goes on to say: "It may be mentioned as one of the many weak points of this grotesque stuff that the power of the dwarf to endow the Ring with the fatality assigned to it is not accounted for." Is the writer serious here? Is it necessary in a myth of this description that the power of cursing any person or thing should be accounted for? If this needs explanation so would the properties of the invincible sword "Nothing", and the fact of Siegfried's capacity for understanding the song of the birds being suddenly brought to life on tasting Fafner's blood. The poem being derived from myth must be judged as such, and the power of the Nibelung to endow the Ring with the curse is in no manner inconsistent with legendary matter.

In speaking of the "Walhall motive", the writer says: "It is much more melodious than most of the motives." As an attendant at three cycles (twelve nights) and with a previous acquaintance of the work from the scores, my experience was that the themes which struck me at first as crude, or even ugly, improved vastly on repeated hearings, and were, of course, undeniably pregnant to the poetic idea.

A word in conclusion. There cannot be the least doubt but that a careful examination of "Der Ring des Nibelungen" by an earnest student shows the music to be a mine of wealth of the most entrancing beauty; the poem to be, perhaps, the greatest and most beautiful, derived from the Edda, in existence; and the author, Richard Wagner, a genius probably more like Goethe than any other poet, in the rare faculty of being able to imbue every incident of a poem with a deep and mighty inner meaning.

I am, Sir, yours obediently

Chancery-lane, July 5th.

CHARLES DOWDESWELL.

ART IN THE STREETS.

Sir,—I hope it is not quite a presumption in me to write to you about the streets of our large cities on Sundays; and to ask whether they need continue so dismal as now they are. Could not there be some kind of shutter-paintings, at first very simple, becoming more elaborate if it gained approval. One side of the shutters—just to begin with—in a quiet design and colour, till farther thoughts suggested themselves?

It is melancholy to walk through streets on Sundays which look brilliant on other days. If art could help in such a condition, many common people might learn to love it more.

Allow me to remain, Sir,
16, Powis-road, Brighton.

Yours with esteem,

July 13, 1882.

SUSANNA NEALE.

[This would be well, if it did not result in treating the shutter as an advertising board. Even then, perhaps, the treatment might be artistic. We do not altogether despair of the progress of art in the streets.—Ed.]

Miscellaneous.

A lady's paper tells us of new earrings and brooches, devised in exact imitation of lobsters and crabs; ruddy little fellows, says the paragraph, not at all displeasing as they lie among ruffles of white lace. Plaice, turbot, and soles also, true to the life, are said to be popular for collar clasps. Such is contemporary taste, or fancy.

Of Rubens's "Daniel in the Lions' Den", sold in the Hamilton sale last month for £5,145, besides the second copy in the Isle of Wight, there appears to be another replica, in the mess room of the Royal Company of Archers in Edinburgh.

An order was made last month for winding up the Vasa Murrhina Glass Company.

The Duchess of Teck on the 16th July visited the exhibition of paintings on china, by lady amateurs, of which she is one of the patrons, at Messrs. Howell and James's.

It has been mischievously suggested, by those to whom ridicule is sweet, that the newly erected statue of Sir Rowland Hill outside the Royal Exchange, represents a sporting man with his betting-book and pencil inviting "the odds" from passers by.

There is a project for the erection in Battersea Park of the building which covered the late great Dublin Exhibition, and establishing therein an art show.

The Royal Academy is memorializing the Government on the proposed alterations at Hyde Park corner, praying that the Duke of Wellington and his horse may not remain on the top of Decimus Burton's arch.

The will of D. G. Rossetti provides that his property be divided between his mother and brother, with mementoes to intimate friends—amongst them to Theodore Watts, Frederick Shields, F. Madox Brown, T. Hall Caine, F. R. Leyland, W. B. Scott, Burne Jones, and Swinburne.

Professor Alphonse Legros has presented to the Manchester Royal Institution the large painting which he exhibited at the Royal Academy last year, entitled "St. Jerome". This is the fourth gift which he has made to the institution in the same number of years.

Mr. Ruskin visited Sheffield last month, and attended a meeting at which he agreed to remove the St. George's Museum, Walkley, to a more convenient locality in the town.

SHEPHERD BROTHERS EXHIBITION includes important works by J. M. W. Turner, R.A., Sir John Gilbert, R.A., Sir Edwin Landseer, R.A., Marcus Stone, A.R.A., T. Sidney Cooper, R.A., Henry Dawson, E. J. Niemann, J. Syer, B. W. Leader, J. S. Noble, D. Bates, H. Wallis, W. Parrott, L. J. Pott, &c., &c.—27, King-street, St. James's, London; and 6, Market Place, Nottingham.

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Lectures and Speeches.

MR. BOUCICAULT ON THE ART OF ACTING.

At the Lyceum Theatre some weeks back, in a lecture on the Art of Acting, MR. DION BOUCICAULT addressed himself to explain how acting could be taught. He said that there were certain fixed philosophical principles which applied to acting as to other arts, which could be methodised and housed in a system. He then proceeded to lay down certain rules of the grammar of the art, dividing the subject into four heads. First, the voice for the treatment of the production. Secondly, the expression of feature or gesture, that is, action of the body above the waist—the arms, the neck, the head, and the bust. Thirdly, carriage or action of the body below the waist. Fourthly, study of character.

With regard to the voice, he said, the secret of being

heard is not a loud voice, but speaking articulately.

Every syllable of every word is pronounced, and as far as possible every consonant and every vowel. It is the vowel which gives support, value, and volume to the consonants. When you want to give strong expression it is the consonant you go at, and not the vowel; but when you want to be expressive, when you want to be agreeable, you "go for" your vowel. The next thing a young actor has to do is to measure his breath. Usually he gets anxious, he gasps, he takes breath in the wrong place, he expends his breath at the beginning of the phrase, or too much of it, and when he gets to the end of it he has got no more; the consequence is he is pumped out, and fails off in the end of the phrases. The next thing to study is the letters l, m, n, and r, the four liquids in the alphabet—the four letters out of which you cannot possibly compose an unmusical word. You may tumble them about in any way you please, but you cannot use those four letters without giving sweetness to the remaining consonants as a consequence, if you give them their due value. What have

the English people done? One thing is they have abolished the letter *r*. There is no more splendid letter in the whole alphabet than the letter *r*. Some people pronounce it like *w*. That is a misfortune that they cannot help. But the majority do not pronounce it at all. Some pronounce it as if it was an *h*, and when speaking of the Egyptian war, say "the Egyptian wah", say "rathah" for "rather", and "mothah" when they mean "mother;" whereas there are no such words in the English language. Another fault is condensing words. Words having three syllables are put into two. "Syllable" becomes "syllble", "appetite" "apptite"; and "a limited liability company" is "a limted libilty company." That is the modern way of pronouncing the English language. People have a habit of clipping their words. This is bad for the stage, even if it be a contemporary fashion outside it. An old stager holds great stress on all the letters in order that he shall maintain the standard of purity and the proper pronunciation of the English language. Again, vowels are pronounced wrongly. The letter *i* sometimes is *oi*, and sometimes *ae*. People talk of "moi oi" or "maeh aeh", yet neither of these is the pronunciation of *i* in the English language. There are certain voices on the stage that the actor does not use off the stage; that is exclusively confined to tragedy. It is not the actor's ordinary voice. The idea is that the tragedian never has to use his own voice. What is the reason? Before this century the great French tragedians before Talma and the great English tragedians before Kean used their treble voice—the teapot style. They did it as if they played on the flute. Then came the period when the tragedian played his part on the double bass. There was no reason for it. Now we perform that part in the present age in what is called the medium voice. The reason is this. It is the transcendental drama; called transcendental as signifying unreal, poetic, to distinguish it from the realistic or the drama of ordinary life. The transcendental drama assumes that the dialogues are uttered by beings larger than life, who express ideas that no human being could pour out. The actor has accustomed himself to feel that he is in a different region, and, therefore, he feels if he uses his ordinary voice it might jar on the transcendental effect. The characters are too big for any ordinary human being, and the actor tries to make his manner and his voice correspond.

The lecturer proceeded to his second point: gesture. Gesture on the stage, he said, must be distinct and deliberate:—

When you look at a person you do not turn your eye, but you turn your whole head. If you want to point, the action must go from the shoulder. If you have to shake your head, it must be full. Great men and great women often make the greatest effects by inverting a well-known rule; but the cardinal rule is that all gesture should precede slightly the words that it is to impress or to illustrate. Then, no one except in doubt and in very exceptional circumstances puts his hand to his head. It is a bad habit, or it is a bad gesture. It is only called in when the mind is in trouble, or, as old Kean did it, in despair. It is very exceptional. Of course great men may do these sorts of things, just as a great painter puts characters in attitudes that are wrong, but which are right in him. Let the gesture be exactly such as pertains to what you say, so as to help the meaning, and no more. Do not use gesticles—little gestures: that is fidgety. The audience are very much alive to gesture, and if they see you constantly on the stage, and find that your gestures mean nothing, they will pay you no further attention. Now, in gesture you will observe that when the face is delivered to the public in the ordinary way in which an actor acts you see two cheeks, two eyes, the whole of the mouth, and the whole

of the nose, but the gesture is fore-shortened, and thus weakened; but in profile you see half a face, one eye, one half of the mouth, and one half of the nose, and then the gestic assistance becomes powerful. Then, gesture must be subordinate to the spectator himself. All things in this art must be subordinate to that. It is a sort of picture. Therefore, the arm furthest from the audience must, as a general rule, go up. These are not altogether rules that apply to the stage. They apply to oratory, they belong to the pulpit, they belong to the bar, and they belong to the House of Commons. If they did not, they would not be true. Now, there is a very important thing about gesture which may be called by-play—that is, the gestures that are used while another person is speaking, so that the recipient, by receiving the speech from the stage, may transmit its effect to the audience. That is a very delicate process, and one that is very difficult for a novice to understand and perform; but he should know, if he is properly instructed how to keep that gesture, to listen to the principal actor, for if he does not do so he will not convey it to the audience, and he may conclude "if his speech has no effect upon me it will not have any effect upon them." Another thing is, do not let your gesture be too short. You cannot rest long enough upon a good one. It tires you, but it will not tire the spectator. He does not like, and does not understand, that quick change. Then you should very rarely reach across your own body. Everything that is strictly natural is not always right.

In dealing with carriage and posture Mr. Boucicault asked what had become of the lost art of walking. Some, he said, waddle, some roll, and some toddle; but there was but one man in a thousand that really walked, and he instanced the Greek friezes as representing the true attitudes of persons walking. He said that some southern Spaniards still possess the lost art, and some Arabs, but that the English and French walk with their knees never brought straight, which is ungraceful, and not a proper method of walking:—

Walking means a stride with the foot from one position to another. That is the art of walking. If that stride is taken properly it is a walk. One reason for this is the modern walker is not accustomed to bend the foot, but unless those joints can play you cannot walk. The leg must be brought back into a perfectly straight position, because the walk is made by propulsion from one position to another. The leg is thrown forward, but should never be kicked out, but as the leg advances the propulsion is like that of the Greek friezes. The right leg is forward, or if the left is forward the right is always straight. The foot is brought perfectly level with the ground. The foot must not be dragged. There is no elasticity in it that way. The foot being brought forward slowly and level with the ground, the shoulders are kept back and the body is perfectly perpendicular. If you place a pad on the head, and if you place on the pad a weight of say thirty or forty pounds, that obliges you to carry your weight strictly over the back-bone and to hold your head up; the head and neck immediately assume a uniform and erect attitude. The weight being where it is the whole body assumes a perfect attitude and the arms drop in the right place. If you attempt to walk the legs must be kept cleanly and clearly underneath, the body must be kept perfectly straight, and you can walk—a little stiffy, perhaps, because if you do not you will fall. When you get into the habit of carrying anything on the head you will walk with ease and grace under it. That is why the Arabs walk so well, because they are in the habit of carrying things on their heads. Some birds are noticeable for their grace; and with animals like those of the feline tribe the walk is not continuous and continual, but there is a pause in the middle. Birds of a certain class walk in that

way. That also adds grace to the movement; and when you carry a weight of that kind upon your head you will feel when you get to the centre of the step that you make a slight pause, and this habit cultivates that peculiar touch of grace which is essential to an exceedingly graceful and full walk. Some ladies have it naturally, and it is always better if these things come not by art, but by nature. Then, again, the leg furthest from the audience should be always further forward than the other. Starting for a walk, you should commence it with the off leg. If you kneel on the stage, kneel on the knee next the audience. Now, when you walk backwards and forwards, do not turn upon the ball of your foot in turning round; but, when you come to the end of the walk, it is more dignified to take one step and bring your foot back, and then take the movement back again. If a lady does not do this she walks on the tail of her own dress. She is obliged, therefore, to be more graceful. Then measure your distance. Novices always fall short, or turn back; but good actors, by habit, render this impossible. In the old style, actors used to have a number of tricks on the stage, which, fortunately, recent tragedians have abolished. One of these was what was called "taking the stage." Your Richard and Macbeth could not act except in a circle; but then they made a point of "taking the stage," and that was the cue to the audience to applaud! When the performer had given a remarkable speech, and when he came to its point, he walked into one of the corners. It was impossible in the palaces of the king and elsewhere for the performers to get into the corners, especially a lady, therefore he did not continue to cultivate a habit which was not only so unnatural, but so inartistic.

In dealing with his next point, the Study of Character, Mr. Boucicault pointed out that the great fault of young actors in the present day was to imagine, when they had got the words into their heads, that all was done.

That is not all. A child could do that, because it has a much better memory than a grown-up man—a much better memory. Young actors think when they know the part they know the work; but, if they do not study character, it is no use. You may look the thing very nicely; but the audience will discount that in a very few minutes. The question is whether you can do it. Young actors of the present day do not give so much attention to the inside of the subject as they ought to do. The first lesson an actor has to learn is, not to speak. It is to learn to walk on the stage, stand still, and walk off again. That appears very simple, but it is very difficult. When he walks on the stage he fixes his attention on what is said and what is done on the scene, never removing it to follow the speakers. But his part is to listen, and if he can perform that part well—that is, the part of a good listener—he will have achieved a progress in his art that many very favourite and prominent actors have never yet achieved. That one lesson alone, if it is perfectly learned, will actuate his whole career. He will never forget it, and it will be one reason of his success. Now, the finer part of the acting is to obtain an effect, not altogether by what is given you to speak, but by listening to what another person speaks, and by its effect upon you, continuing your character while the other man is speaking. Your performance on the stage by that by-play may not be as great as his, but still it prepares the audience for the scene; the gesture helps the tone. The effect is exhibited on the actor who listens, and from him on the rest of the audience. If the beginner allows his mind to be employed in this manner it has this effect, his mind is no longer in attendance upon his arms; that terrible egotism, that vanity sickness we call stage fright, disappears. If the man fixes his mind upon some other object, if the mind is over there, not here, on himself, ease will naturally follow,

because he is naturally there as a listener. That is his first lesson; when he has accomplished this he must come to the study of character. To the young beginner I would say, when you go upon the stage do not be full of yourself, but be full of your part. That is mistaking vanity for genius, and is the fault of many more than perhaps you are aware of. Many think they are studying their character when they are only studying themselves. They get their costume, they put it on, see how it fits, they cut and contrive it, but all that is not studying their character, but their costume. An actor should never ask an author, "Have you any part that will fit me?" but, "Have you any part that I can fit? that I can expand myself or contract myself into; that I can put myself inside of; that I, as a Protean, can shape myself into, even alter my voice and everything that nature has given to me, and be what you have contrived? I do not want you to contrive like a tailor to fit me?" The study of character should be from the inside; not from the outside. Great painters used to draw a human figure in the nude form, and, when they were proposing to finish their pictures, to paint the costumes; then the costumes came right. That is exactly how an actor ought to study his art. He ought to paint his character in the nude form and put the costume on the last thing. For in every great character, there are three characters really. We are all free men, in one sense, speaking, of course, of our inner life; but we have three characters. First there is the man by himself—as he is to himself—as he is to his God. That is one man, the inner man, as he is when alone; the unclothed man. Then there is the native man, the domestic man, as he is to his family. Still there is a certain amount of disguise. He is not as he is to other men. Then there is the man fully clothed as he stands before the world at large; as he is outside in society. Those are the three characters. They are all in the one man, and the dramatist does not know his business unless he puts them into one character. Hamlet in his soliloquies is passionate, violent, intemperate in himself, he knows his faults and lashes his own weakness. But he has no sooner done that when Horatio comes on the stage with a few friends. Horatio is a mild, soft, gentle, companion; with his arm round his neck, Hamlet forgets the other man; he gets a little on, but he is the same man to Horatio as he is to his mother, when he gets her in the closet. But when he encounters the world at large, he is the Prince. So it is in nearly all characters—comic or otherwise. You will find that the three characters always combine in the man. This should be studied to be preserved. It is one of the charms of comedy, as all dramatists know very well. Take, for instance, where the woman is the affected woman of society. Something occurs to break her down, and she is bound to break down; the audience immediately recognise it, because they recognise the true woman. The truth comes out, and they do not like affectation; they prefer nature. When Pauline, in "The Lady of Lyons," carries on the proud woman—that is, the woman of society—as she falls in love she struggles for what? To maintain the woman of society. During the struggle the audience watch with intensest interest whilst they gradually see her breaking down. Eventually, crash! and the true woman bursts out. There you see the preservation of those two characters. The observation of the three characters is one secret of the true and the highest form of the dramatic art, and the dramatist, if he would be true to nature and to his art, must carry them out.

Now, it may be said that these things are not altogether high art. They may not be high art, but the high art rests on them. You cannot get on without them. They are the pedestals on which the statue rests. They are as necessary to the great picture as they are to the life they

represent. Whatever is done by an actor let it be done with circumspection, without anxiety or hurry, remembering that vehemence is not passion, that the public will feel and appreciate when the actor is not full of himself, but when he is full of his character, with that deliberation without slowness, that calmness of resolution without coldness, that self-possession without overweening confidence, which should combine in the actor so as to give grace to comic and importance to tragic presence. The audience are impressed with the unaffected character of one who moves forward with a fixed purpose, full of momentous designs. He expresses a passion with which they will sympathise, and radiates a command which they will obey.

ON TEACHING ART.

MR. T. R. ABLETT, late master of the Bradford Grammar School school of Art, his successes at which post are well known, delivered a lecture on the 26th July at the Bath-street board school, London, on Drawing in Schools. The lecturer boldly referred, at the outset, to the recent incident in connection with the honours awarded to his Bradford pupils; the inquiry, namely, by the Committee of Council on Education which—as stated in the *Artist*—resulted in the expression of their Lordships' satisfaction with the careful and intelligent system of instruction which the drawings examined showed to have been followed in the school, and which had led to so large a measure of success on the part of the students instructed by Mr. Ablett. "It is my wish", said the lecturer, "to lay before you now the principles which guided me in the formation of the system, mentioned with approval by their Lordships, in the hope that those who have not been equally successful may be helped on the way to be so soon":—

I do not promise you that the methods I advocate will largely increase the grant from the Science and Art Department. It will raise, I trust, the standard of your work, and so in the fight for the limited sum granted from the treasury you may obtain a greater share. Pecuniary reward is not with you, I am sure, the only consideration. I believe that on you depends the great improvement which we hope for in the drawing power of the industrial classes. You have to deal with pupils at an age when the love of drawing is the strongest. Take heed that your teaching increases that love. When it is specially strong it will be your privilege to lead the gifted ones up the first rungs of the artistic ladder and point or lead the way through the art class into the school of art. It is sincerely to be hoped that, by means of scholarships, connecting links may join our various grades of art teaching in advantageous sequence. The time of the working man is limited. His voyage through the realms of art must be short. We must trim our sails and steer the course so as to make the distance between the fixed points, the beginning and the end, approach as much as possible the nature of a straight line. Our instruction should be to the point and our methods those which combine the greatest readiness and vigour with the strictest regard for the truths of nature.

After this introduction, Mr. Ablett proceeded to consider in what way drawing and writing should be taught to infant scholars. Generally speaking, he said, the methods now followed appear to rely too little upon the intelligence of the child:—

It seems taken for granted that writing is a purely mechanical art to be learnt automatically. Slates or books are ruled with a dazzling and perplexing system of lines, and the little pupil is required to bend painfully over these,

and make lines and curves, which can excite little or no interest and must be done only as a task. So far as attaining the standard required by Her Majesty's inspectors of writing, this system, I understand, has been successful, although Mr. James Currie states that this success is not in proportion to the time occupied. Does the perception of form exist in the very young? Do they appreciate the difference between a straight and a curved line, and have they the power to form either with a free untrammelled hand? I have tried the experiment with children of three and four years of age and found such perception and power existing. Could a power of drawing be developed side by side with a power of writing? The readiness amounting to avidity with which the great majority of children lay hold of a pencil and proceed on any suitable material to express their notions of the forms of things, proves the existence of an impulse which, well directed, might carry them agreeably through what is now a dreary task. Fond parents are too apt to recognise in these efforts, common to all, the manifestations of budding artistic genius. Instead of being directed into channels which would greatly help forward an infant's education, they are left to die away. The presumption being that there is an exuberance of ability in that direction and that time is more profitably spent in trying to exercise some faculty which advancing age has yet to call into existence.

The Kinder Garten System, though it errs in being too complex and though its method of teaching drawing is bad, is an effort in the right direction. Writing, as writing, should not be introduced until the appreciation of form is somewhat developed and a fair power of drawing with the pencil attained. First lessons leading up to writing and drawing are best given with balls, cubes, cylinders, circles, discs, squares and triangles made of wood and of different colours. These with bricks could be used to build houses and other things familiar to children. Differences in shape and colour would be noted in making selections for building and the names learnt incidentally for purpose of distinction.

The laying of wires, bent in arcs of circles and straight, would afford a first exercise in drawing very interesting and instructive. The wires can be actually compared with the part of the objects for which they are suited and in the same way the difference between the curved and the straight is forcibly brought out. The practice in selecting and handling is that suited to the age for which it is intended. By aid of the wires a lesson may be given in model drawing minus the difficulty of making the lines.

Quoting with assent Mr. Herbert Spencer's view that the natural and the right course is to let infant scholars begin with colouring, instead of drawing, and thus exercise at the outset the faculty of colour, the lecturer went on to say:—

Any system we adopt must be managed in such a way that the love of drawing never flags. If the work ceases to interest we must change it or lay it aside. When a teacher has to complain of inattention, it may be taken for granted that there is something wanting in the teaching. By means of models and bricks and by the laying of wires, elementary notions of form, colour, and distance will have been gained in a pleasurable way. The first use of the pencil should be in drawing on an unruled slate or paper (imitating the teacher working on the black board or large sheet of paper) the forms made familiar in using the wires. Great care should be taken that a definite conception is first formed of the shape and direction of a line or curve and then that it is expressed by one effort of the hand. If the mind knows what to do and how to do it the hand can easily be made to carry out its dictates. Occasionally a letter might be drawn, taking the capitals first, as a pretty combination of curves, and the name given. Letters consist of about

six simple elements as shown by Mulhauser. These having been practised again and again in drawing simple objects and letters with a free untrammelled hand, the business of using the pen may be begun. I am not sure that ruled copy books need be used. At any rate I would delay their introduction until it was found that the trick or habit of writing letters of equal size and in line was to be gained in no other way.

It is customary to look upon freehand as forming the first step in a course of drawing. If I deal with it first it is only as a matter of convenience. I believe and practise teaching model side by side with freehand. After many experiments I have found it best to place a copy large enough for the whole class to see well (it should not be less than imperial size) side by side with a black board or large sheet of paper on which the teacher progressively demonstrates the method of executing the work. It is important to have the entire drawing to show before beginning the lesson. The plan of drawing line by line or building up something of which the pupils know nothing, as a whole, is not good. With the complete copy before him the teacher is able to consult with them as to the general proportions and the best method of setting to work. Taking one step at a time and allowing for each step to be completed, the work proceeds, sufficient time being allowed for the main body to do the work well. The main body of a class is that to be considered. It must not be hurried to suit the clever ones or delayed to suit those that are slow. With monitors to help in seeing the given directions carried out, a class of from thirty to one hundred may be efficiently taught by one demonstrator. The drawings when finished should be marked with a numeral indicative of their merit, the children being allowed to sit in order according to their marks. Some power of drawing is found in every individual. Many, however, require the stimulus of competition to make them take enough trouble to produce accurate work.

Do not keep your charges too long at drawing freehand. It is a weariness to most. I have never found great proficiency in freehand necessarily enable a student to draw, or know anything really of drawing, from the round. It may be skipped for a time and returned to again when a pupil has gained power in more interesting ways. Respecting lining in, it is well not to cramp the hand by enforcing anything, at first, beyond a carefully sketched line. In examining first grade work for the science and art department, I have met with many drawings utterly ruined by a foolish system of lining-in, which, in many cases completely spoils the original sketch. It will be found that careful sketching naturally leads to lining-in of the best description, but that lining-in, treated as a separate process, does more harm than good, except with adult pupils. Special lessons in drawing detail are of great use if managed in the way which I have spoken of as suitable for young children.

As regards model drawing, it will be remembered that I advocate its very early introduction. Models are to be represented by the laying of wires from the first and free-hand and model drawing run side by side.

Model drawing, for some reason or other, does not seem to be much practised in the elementary schools. The proportion of freehand papers worked in the examinations is much greater than that of model and the freehand is much better in quality than the model. Pupil-teachers seem to draw models according to the rules of perspective, which are often exaggerated in such a way as to show that the candidate has really not entered into the true spirit of the work. It is necessary to explain thoroughly the use of the pencil when held between the eye and the object, and the relation it bears to the picture plane and the paper when held in different positions. All model drawing should be made as large as the paper will admit and the models em-

ployed can scarcely be too large. Do not keep long to the drawing of the ordinary school models, but pass on as soon as possible to representing chairs, tables, umbrellas, wheelbarrows, and the like. Such objects are more interesting, afford more scope for explanation, and being large can be more easily tested by holding the pencil between the eye and the model. Large copies, large models, large casts, all have this advantage.

There exists in America a system of teaching model drawing from memory. Pupils are allowed a good look at a group of models or object and then proceed into another room and make their drawing which they afterwards compare with the aforesaid group or object. Though I have never had occasion to try this method, I can quite believe it might, in certain cases, be productive of much good. It will be readily understood that a course of model drawing, pursued as I have indicated, is the best possible preparation for a course of perspective. With the aid of the glass plane and a large black board on which to draw each step in a problem, perspective may be made very interesting. All the principles can be experimentally demonstrated on the glass. It is better to avoid much terminology and definition, and to leave the mathematical aspect of the subject alone.

Concerning geometry I have only to speak of a method of explaining the way to draw solids by means of this apparatus, which will be found of great use. The best methods of teaching plain geometry are pretty widely known.

By the methods I have indicated as many as 100 second grade certificates (including 25 prizes) have been gained in one year at the Bradford Grammar Schools, by pupils from 11 to 16 years of age. A number of full second grade certificates have been gained at thirteen and fourteen. One student gained the art master's certificate, group I., at the age of 17.

Respecting these subjects—freehand, model, perspective, geometry, which time allows me to deal with too slightly—I look forward with hope to such an improvement in the methods of teaching them as will allow of the introduction, into our elementary course, of drawing from casts of animals, elementary modelling, shading and colouring.

Mr. Ablett went on to address some remarks more especially to those interested in the methods at schools of art. In art there was a vast array of methods and materials, more than any man could master: it was necessary to be on the guard against processes better left untouched; and the acquirement of skill in sound methods must be freed from unnecessary difficulties. He mentioned some particulars of methods of teaching employed in Paris and Antwerp. He said:—

In one of the Parisian district schools I found several rows of seats arranged one behind and above another in a semicircle so as to form a small amphitheatre. The first row was placed on the floor, the second on a platform, and the students in the third row stood at stands and modelled. In the first and second rows the students were drawing with the point or stumping. Thus there were from twenty to thirty members of a class drawing from the same figure or object at one time. A definite number of hours was given for the completion of the work and a new figure or another position of the same figure was then substituted. In this school there were similar arrangements on a smaller scale to enable a class of students to draw parts of the figure or casts from ornament. At the School of Fine Arts, Paris, a school which attracts art students from all quarters of the globe, I found a similar arrangement on a much larger scale. At least a hundred students draw simultaneously from the same antique figure. Of those the most proficient are passed on to the room in which drawing from life in

black and white goes on, and passing to the top of the class, there awaits them painting from the life in oil. This final class consisted of some sixty members. At Antwerp the same method is pursued, not quite so systematically, as the building was not erected for its present purpose. Professor Charles Verlat, however, informed me that a new and more convenient building would shortly be erected and would enable them to greatly increase the usefulness of their school. In the English schools, of which I have visited many—including that of the Royal Academy—one observes that there is little or no attempt at this collective system. Indeed an idea seems to be very prevalent that art teaching cannot be systematised; and students, beyond receiving general directions, have to fight the battle as best they can. I have never met with an attempt to teach shading simultaneously to a body of students; and figure drawing is taught, as a rule, individually, the draughtsman being allowed an unlimited time for the completion of his work. The second grade subjects of geometry and perspective together with building construction and in a few rare cases elementary design are indeed taught by means of lectures, but the class system is carried little further.

This class system of teaching art, much practised on the continent and but little here, had advantages both to teacher and taught. Indeed to those acquainted with the methods of teaching pursued in our better day schools it must seem superfluous to set forth the benefits derived from collective teaching. That the body of art teachers were not yet alive to them was to be deplored.

Among the many subjects suitable for class teaching, drawing from casts of animals, Mr. Ablett said, would be found very interesting to students somewhat proficient in model drawing and whose tender age unfits them for the study of the refinements of the human figure:—

The great difficulty in the way of carrying the exercise out well is the want of large casts. For lack of better I have been constrained to use the little ones supplied to schools of art. As the Science and Art Department have in preparation some admirable casts specially adapted for this purpose, this difficulty will probably soon cease to exist. The animal should be placed and lighted so that its characteristics may be well defined and the students must occupy seats from which they will have approximately the same view. Using charcoal and a paper of a rather rough surface the teacher will do well to block out with straight lines a sketch of the figure from a position somewhere near the middle of that occupied by the class and with his pupils standing about looking on. This sketch when finished should be placed in a position for all to see, and each individual will then proceed to make an attempt of a similar kind. One or two figures drawn in this way will give an idea of the way in which the complicated curves of the figure may be reduced to a simple analysis in straight lines and bring about a regard for general proportions. When some skill is attained in producing a fair resemblance, a pencil may be used to improve the outline obtained with the charcoal. This outline must not be continuous, but by its overlapping lines indicate the surfaces, in different planes, which go to make up the contour.

Too much must not be expected. Where there is improvement there is hope. If side by side with this practice encouragement is given to draw animal forms from copies which please at home, it will be found that a good deal of taste will be brought out both in the selection and execution of such work. Animal drawing I believe to be an important link in the chain of art education. It gives power in delineating the figure, and carries the young student pleasantly through a period when a love of outlining might otherwise be lost. We must do all we can to encourage

the acquirement of skill in drawing for it is essential to excellence in painting and designing. French art workmen are just so much more dexterous than ours, as proportionally, their draughtsmanship is better.

The principles of light and shade, and the practice of shading, might be taught in this wise:—

Place the students as for drawing from animals so that they may have nearly the same view of a model strongly lighted from above at one side. Let them have a large sheet of paper with a good surface for taking the stumping chalk, and a large stump. The teacher, provided with similar materials, will demonstrate on his own paper, placed before the class, the method of applying the chalk with the stump, working in a large free way. After the class have had a little manipulative practice, following the example of the teacher, a simple model may be attempted. The order of procedure is progressively demonstrated, and as the work goes on attention is called to the gradations produced by contrast, aerial perspective and reflections.

What is wanted to enable a teacher to carry his class forward to a really advanced stage are some large casts designed to show plainly, step by step, the phenomena of chiaroscuro. The casts which are now used by individual students are too small to be available for collective teaching. By the use of the stump much time may be saved in attaining knowledge and skill.

Studies in sepia may be interchanged with practice with the stump. For sepia, large brushes and strong paper, which will stand any amount of washing must be used.

In teaching the use of water colours let the student be fearless in the use of the water. How much poor mean work results from want of boldness in employing this all important element! Studies of tone, that is, of objects of varied colour, should succeed work from those of one colour, such as casts. "Tone" is a term used in a very random way. By it I mean the relation colours bear to one another when compared with a scale of grey, with black and white as the extreme points. A study of tone in chalk will seek to give to each colour its equivalent grey in this scale. When it is borne in mind that good painting is dependant on just appreciation of tone, or value as it is otherwise called, it is not a little remarkable that its separate study is not more insisted on in our schools. Texture is another quality with which the student should be made acquainted by a course of lessons in class. While these various studies are being carried on, drawing the human figure should be begun. Details are taken first, then larger portions of the body, and finally the full figure. Graduation and repetition will be found an integral part of any system of teaching producing noticeable results.

To produce a truthful and vigorous drawing of the figure a knowledge of its structure is required.

The lecturer here showed a series of studies made with the view of making plain the influence that the internal structure has upon the contour of a face. He went on to speak of a method which Professor Charles Verlat, of the Antwerp Academy, had brought to his notice for teaching anatomy. On a skeleton painted in different positions were placed, one by one, the muscles cut out in tin, and thus before a class a figure could be gradually built up by the lecturer. It was estimated that by this method a satisfactory knowledge of elementary anatomy might be gained in a dozen lessons.

Having arrived at a point when a knowledge of drawing, shading, tone, and texture had been gained, we had to consider how skill in painting was best attained:—

Painting in water colour, because the colours are more easily matched and greater care in execution is required, may be taken before that in oil. Begin with a single simple object, and make in the first place a study of tone in

black and white, and afterwards a sketch in colour. In mixing the tints combine only just those colours that will give the one required. Test these by holding a paper stained with a colour between the eye and the object, and match this colour with that part of the object for which it is intended. The colour on the slip of paper must be dry before it is matched (water colour is much less brilliant dry than wet). All the colours being mixed and of the right depth or tone, the painting will be carried on by placing each in its proper place, so that they will run nicely together at their edges. Now make a very careful and searching drawing of the object on the paper to be used for the final painting. With the sketch in black and white hung for reference, mix the colours of the portion to be painted at the first sitting in the same way as for the sketch, making such improvements as the difference between the object and the sketch suggest. When all the colours required are prepared, put them on at one painting with due regard for tone, texture, and form. High lights must be painted first, and allowed to dry, so that some sharp edges may afterwards be left. The student, Frank Suddards, who executed the drawing which obtained the gold medal in the National Competition at South Kensington, went through such a course of study as I have indicated. He had never been able to devote all his time to the work, as he was a schoolboy going through the ordinary routine of the senior department of the Bradford Grammar School until he was nearly fifteen, and then he became an art pupil-teacher in the Grammar School school of art, and spent half his time helping to teach.

Mr. Ablett concluded this part of the subject by stating that anyone with average ability for art work, and who had undergone a proper preparation, could learn to paint well in water colour in six months. Going on to speak of oil painting, he said:—

Begin, as in water colour, with a simple subject, and make a sketch in black and white of tone and another in colour. Having mixed the requisite tints lay on the masses of shade, beginning with the darkest point, then the masses of half shade. Lay on with thick impasto the lights, in order not to bring up the tint already spread, and be careful to use your brush as an implement with which to draw. Students should be encouraged to paint so as to represent the phenomena of form, colour, tone, and texture in the most direct and vigorous way. They must have nothing to do with scumbling and glazing. The mind stored with experiences gained by preliminary studies should tutor the hand to give concise and well digested expression to all that goes to make up appearance. As painting does but record the impression derived from an object at one particular moment of time, it is essential that a student should be able to complete his work having the model placed in unvarying conditions of light and background.

The lecturer went on to make some other suggestions. He said:—

I believe studies in colour from still-life objects a very excellent means of bringing forcibly home to students the vital principles of painting. Flower painting, useful in many crafts and especially to the designer, is more quickly learnt and better done after practice from still-life. That varieties of texture are a source of beauty cannot be too plainly brought home to those who have to deal with fabrics and to those who have the management of any scheme of decoration. It is universally admitted that a power of contrasting and harmonizing colour well is a great desideratum not only among designers and decorators but among others who have to arrange articles and objects of different tints and hues. Careful study of still life groups will cultivate a taste for colour in the quickest possible way. Let our system of teaching art turn out at

an early age young people well skilled in the technique of drawing and painting, and let it be widely known that such power is an essential element in a successful picture painter's career, but that there are other indispensable qualifications which by no means naturally arise from a possession of this technical knowledge. I have no fear that sound education, widely spread, will lead to a diminution in the number of designers. The best painters will be made still better by the increased competition, and those who cannot attain eminence as picture makers will seek the more lucrative position of designer or art workman. What is most likely to benefit decorative art is the more direct recognition of the work of the latter classes. If an annual exhibition of art work and design, with something of the prestige of that of the Royal Academy, brought the names of the designer and workman before the public, there would be a greater temptation to seek fame in that direction than now exists. The French Salon this year contains four times the number of works exhibited at our Royal Academy, including three times as many pictures. There has been opened also at the same time a Salon of Decorative Art in the same building. The French system of instruction appears to be that of giving the training useful in every walk of art. The students apply the principles learnt to that branch which inclination or profit directs them.

Passing on to Design, which was the entire purpose of our government system of art education, Mr. Ablett said in a course of instruction leading up to design, such as he had been considering, actual design should not be taken up until the student was fitted for it by preliminary studies. The course of work prescribed by the Science and Art Department was an excellent and logical one. A knowledge of the structure of plants was as important to those whose work depended in a large measure on vegetable growth as the anatomy of the figure was to the draughtsman of animals. A mere vocabulary of botanical names learnt by rote was of little use unless botanical descriptions from living plants were made. The practice of drawing from growing vegetation was much to be commended, and designers who were obliged to obtain their inspirations from the illustrations of books on botany were to be commiserated. When the course of instruction had passed through its elementary stages, a most valuable study was that of some fine scheme of decoration. Later still in the course was the acquirement of knowledge concerning the capabilities and method of manufacture of the industrial product with which it was the intention of the student to deal. How far gaining experience in such matters belonged to the work-shop or the school was a matter with which our technical schools had yet to deal.

Turning to the question of teaching Modelling, Mr. Ablett said:—

The arts of the medallist and the wood carver are said to be lost in England; and well they may be when modelling and sculpture are at such a low ebb. The French have developed a school of sculpture which takes the first rank in Europe, and which, at least in the quantity produced, is far before ours. Compare the exhibition of the Salon with that of our Royal Academy, and the fact will be at once patent. At many towns, as in Bradford, the stone carving on public buildings has been chiefly executed by Frenchmen. When it is considered how many processes of art manufacture depend for their success on skill in modelling, it is surprising that, as an art, it has been so long neglected. Efforts are certainly being made to revive its practice. The exhibition at South Kensington of the works sent in for national competition will show the advance

promoted by the authorities there. Even the Royal Academicians have this year set apart a larger room for the display of sculpture. We might copy the French and introduce simple modelling into the elementary schools and art classes, and encourage its development in schools of art. If practical acquaintance with the tools and materials required, and some skill in manipulation had been already gained in early life, I venture to say there would be no hesitation in taking it up again later when the need of it was felt. There is much truth in the notion lately promulgated, that the exercise of the hands should begin when the systematic cultivation of the brain commences. That there are practical difficulties in the way of introducing manual work into our schools there is no doubt. Difficulties always do beset the working out of a new idea. Educationalists have not, however, said their final word. The energy and enterprise which has done so much in so short a time is capable of making yet greater advances. By some system of providing teachers, specialists in certain subjects, who would pass from school to school in a certain district provided with appliances for the lesson, new work could well be introduced.

Of all things likely to make good teaching benefit the largest number, Mr. Ablett said the introduction of the class system in dealing with the subjects he had referred to was calculated to do most. The lecturer thus concluded:—

Poets, authors, musicians, dramatists, and painters all have a tale to tell, and each tells it in the way most suited to his faculties. We do not ask the poet to present his subject as an oratorio, nor the dramatist to develop his ideas with a palette and brush. We do expect a man, when he has chosen by what means he will introduce his theme, to show acquaintance with and skill in the use of the medium of his choice. Indeed so much is such skill appreciated that many works of art support a reputation not on account of the subject but the technical skill displayed. What nonsense is read with avidity because it is clothed in classic language? There are pictures that delight an artist and no one else. Why should there not be a community of technical knowledge among artists? The better scientific men make known, without reserve, their notions and discoveries to their fellow workers and help forward the pursuit of truth. Cannot artists rise to the same level? It is melancholy to think how much time and industry is thrown away in discovering again and again that which has already been fully made out. A society of painters that would tabulate existing technical knowledge and meet regularly and enter on the records of its proceedings new facts and discoveries as they arose, would confer an inestimable benefit on English art. We have wealthy institutions of wide spread influence which might materially help forward this work. If the council of the Royal Academy would invite the painters of the principal pictures of each exhibition to give them a list of colours and materials used and an account of the process followed, and these documents were kept and made available for enquirers, the artists of the future would be supplied with data of the utmost value in determining the fugitive or permanent character of various pigments and processes. The South Kensington authorities have done much for the advancement of ornamental art and the museum is unique. We may, perhaps, look to them for the formation of a collection of drawings and paintings which shall illustrate the academic training of the best English and foreign schools, and also for a set of studies showing the work of some of the best modern painters, accompanied by a list of colours used and an account of the methods of manipulation. Though improvements are slow to be brought about and reforms difficult to effect, we have no cause to be anxious for the future of the art of our native land. We

are steadily marching forward, in spite of a depression pointing to the decrease of our lead in mere mechanical production. A time is coming when Englishmen will place in the markets of the world manufactured products not only of the best quality and most finished workmanship but also of the most artistic design. The movement which is stirring Englishmen will be carried forward, by their unrivalled enterprise and energy, until England will take the place among nations, which has been ungrudgingly awarded first to Italy and since to France. Are these great ends to be attained by heroic effort? The heroism is that of the diligent workman who neglects no trifle. Trifles, said Michael Angelo, make up perfection; and perfection is no trifle.

In a minute dated the day after the delivery of this lecture, Mr. Mark Wilks, chairman of the London School Board's "School Management Committee", says:—"Mr. Ablett's evident acquaintance with the 'theoretical part of his subject, and the practical success 'achieved as a teacher, make it desirable that he should 'give a course of such lectures, with illustrations, to the 'teachers under this Board.' Mr. Ablett has since been appointed Drawing Inspector and Instructor in Drawing by the School Board for London.

Exhibitions.

An exhibition professedly of Italian and Spanish pictures has been open for a short time at Messrs. Dowdeswell and Dowdeswells. The number of Italian and Spanish works is not large, and the quality is not superexcellent. At this dead season of the year however, anything fresh is welcome. Two street scenes by A. Tiratelli are worth looking at. There is no attempt at anything grandiose in the way of architecture in these works, but quiet corners in the bye streets have been selected, with poor people pursuing their ordinary daily toil. There is a busy scene by J. Echeña, "A Fair in Valencia", crowded with gay figures, sunny and bright; the sky however is an opaque chalky blue. A few examples there are of the Hispano-Roman school, followers in some sort of Fortuny, brilliant and dexterous, easily satisfied with a cheap effect as soon as the trick of it has been learned: "The Reader" by Lessi is perhaps the best of them. A picture by J. Juliana. "A Butcher's shop", has the joints of meat &c. admirably painted, and is doubtless true enough, but that is all. There are a few powerful landscapes by J. R. Reid, which stand out in vivid contrast to the emasculated finicking work of the foreigners; and by Hubert Herkomer is a graceful composition—"A girl at a cottage door, spinning", which alone would be worth a pilgrimage to see.

A series of sketches by John Varley, which Mr. Maclean placed on view recently at his gallery in the Haymarket, appeared at an opportune moment. Mr. Varley has during the last eight years paid many visits to the land of the Pharaohs and seems to have returned on each occasion with a well filled portfolio. Taking the collection as a whole it must be pronounced eminently characteristic of the artist. There were in it examples of his best and of his worst, but the stamp of his individuality could be seen upon all. Of his robust and healthy colour system there were several excellent examples; his power of rendering atmospheric effects was well shown in two sketches in the immediate neigh-

bourhood of Alexandria, and perhaps even better in a most true study of Cleopatra's needle standing gaunt in the blaze of the Eastern sun.

Mr. Algernon Graves has just finished a ten years' labour in preparing indexes to the pictures exhibited in London galleries, as recorded by the catalogues. Mr. Graves contemplates an index to exhibited portraits. The result of Mr. Graves's labours remains in manuscript, and exists, at present, chiefly for the use of his firm; but he is not the man to be grudging of information, in the case of disinterested inquirers.

An exhibition of pictures illustrative of our English cathedrals is contemplated, we hear, by Messrs. Dowdeswells this autumn.

The first "triennial salon"—so called—is to be held in Paris next autumn. The number of works to be admitted is limited to 800 oil paintings, 200 water colour, chalk, and other drawings, 150 engravings, and 300 pieces or groups of sculpture. The works of both French and foreign artists executed since May, 1878, will be admitted, and the number of works which the same artist may send is unlimited. Works must be deposited at the Palace d'Industrie between the 10th and 20th July, 1883.

An exhibition is to be held at Manchester next month, in the key of the broader displays which have become so general, though not exemplified as yet at Manchester. To pictures and sculpture, that is to say, will be added decorative and applied art. Furniture will be sent by Gillow, and by Morris & Co.; there will be, as usual, Venice and Murano glass, Lincrusta Walton, metal work by Elkington and others, needlework and wood carving from Kensington, parquetry, Burmantofts and other pot-work, stained glass, ivory carving, and art printing. For this comprehensive and interesting scheme Mr. Alfred Darbyshire, architect, has been appointed art director, and Mr. W. Ogden secretary. Local decorative art will be represented by Messrs. Goodall, Messrs. Doveston, Davey, Hull and Co., and by Messrs Kendal, Milne and Co. The place of exhibition is the new St. James's Hall.

The usual exhibition of the Incorporated Society of British artists will be held about the same date as last year, the days for sending in being Monday 30th and Tuesday 31st of October.

"V. Pellegriin", a writer in the Paris "Moniteur des Arts" says that after many visits to this year's R.A. exhibition he is more and more convinced that an institution like the Royal Academy must have a lamentable effect upon the English school, and must fail completely in respect of art education. One would not believe, says the French critic, unless one saw it, that there could exist a body of artists so infatuated with themselves, so blind, so little careful of their reputation, as to exhibit such horrors, ("de pareilles horreurs"). If there were no other contributions but those of the academicians, the only course left would be to fly, on pain of mental alienation. The writer holds up, as special cautions the works sent by Mr. J. R. Herbert, which, he says, would not be admitted to a fine art exhibition at Goose Green. Mirth is made over Mr. Wells's picture "Friends at Yewden"; and the president's large work is dubbed "the copper Phryne"; Sidney Cooper's cattle are called "cows in porcelain." On the other hand M. V. Pellegriin finds beauty in works by B. W. Leader, W. Logsdail, J. S. Noble, Pettie, and Orchardson. Claude Calthrop, Lucas Seymour, and

Andrew Gow he pronounces to have lost much of their originality under the fatal influence of the Academy. He excepts from condemnation works by Frank Holl, Alma Tadema, Marcus Stone, A. H. Marsh, and J. R. Reid. "Homeless and Homeward", by the last named, he thinks would have an incontestable success at Paris, though at Burlington house—according to the writer—it was but little regarded.

It has been pointed out to us that the severity of our recent criticism of the several groups of Jacob and the Angel, which appeared in the sculpture at the late R.A. exhibition, should have been tempered by the knowledge that these were the works of the R.A. students.

LEICESTER SOCIETY OF ARTISTS.

This association has just held a first annual exhibition. It was formed in August of last year by some local artists and the advanced students of the school of art, and numbers amongst its honorary members Alma Tadema, Hubert Herkomer, James D. Linton, C. E. Johnson, Wilmot Pilsbury, James Orrock, John Fulleylove, Mrs. Allingham, Mrs. Angell, and Miss C. Montalba. The exhibition consisted of 124 cabinet pictures, mostly water colour drawings; amongst them were contributions by the honorary members, J. D. Linton sending "Day Dreams" and "The Earl of Leicester"; while W. Pilsbury, J. Orrock, and J. Fulleylove lent more than their names to the exhibition. As regards the work of members it may be said that Edward Davies has a very good style: that of T. C. Barfield differs from the generality of Leicester artists, being "historical": there is some capital painting in his work. C. J. Adams contributed some good landscapes of a homely character; W. H. Bates sent 14 landscapes and figure drawings; Thomas Groves, A. Newby, L. Fosbrooke, and G. M. Henton, Miss Whitley, Miss Gittens, and Mrs. Paul (the first two ladies sending mostly flowers) all contributed towards the success of the exhibition, from which a fair number of pictures were sold.

The Studio.

The committee for erecting a statue of the late Lord Frederick Cavendish have entrusted the commission for the work to Mr. ALBERT BRUCE JOY.

Mr. HERBERT JOHNSON, who accompanied the Prince of Wales on his Indian tour in 1876, has gone to Egypt to sketch for the "Graphic" with the Indian contingent.

MR. RODEN, of Wyld Green, Birmingham, has finished a portrait of Mr. John Bright, from sittings recently given. The picture, a companion to that of Mr. Gladstone of the same artist, is to be placed in the collection of the Birmingham Fine Art Gallery.

MR. WATTS has completed a portrait of the Duke of Devonshire for the university of Cambridge.

MISS MARIANNE NORTH has sailed for the Cape to resume her task of painting the flora of all parts of the world. After spending some months in South Africa, she proposes to visit Madagascar and the Seychelles Archipelago. As before, she travels quite alone.

MR. GRIGGS the younger has made a coloured copy of Shakspeare's bust in Stratford church for the New Shakspeare Society. Working on a faint platinotype copy of the bust, he has got, it is considered, a very life-like result.

Academies and Institutes.

Before Parliament rose, Lord Granville introduced in the House of Lords a bill for enabling the National Gallery to lend works of art to other public galleries in the United Kingdom. It proposes to provide that any loan of pictures made under its powers shall be made for such time and subject to such conditions as any two or more of the trustees, together with the director, present at a meeting shall determine. Pictures that have been acquired under any gift or bequest are not to be lent until they have been fifteen years in the possession of the trustees of the gallery. A condition of loan is to be that all profits derived from any exhibition at the gallery to which the loan is made shall be devoted altogether to the promotion of science and art. The expression "public gallery" is to include those in the United Kingdom which are under the control of the government, or of any municipal authority, or of any society or body approved by any two or more of the trustees of the National Gallery and the director. Whether the bill will pass into law when Parliament resumes next month remains to be seen. That it should do so seems very desirable.

The twenty-ninth report of the Science and Art Department, just issued, states that the number of persons who during the year 1881 attended schools of art in connection with the Department was 917,101, showing an increase upon the previous year of 79,793. The museums and collections under the superintendence of the Department in London, Dublin, and Edinburgh were visited by 2,464,538 persons, showing an increase of 132,095 on the number in 1880. The number of visitors to the South Kensington Museum increased from 981,963 in 1880 to 1,017,024 in 1881. The returns received of the number of visitors at the local art and industrial exhibitions, to which objects were contributed from the South Kensington Museum, show an attendance of 1,361,900 persons, as against 696,541 in 1880, or the enormous increase of more than 95 per cent. New schools of art were established during 1881 at Bedford, Bournemouth, Burton-on-Trent, Chiswick, Hertford, Ilkley, South Shields, St. Albans, Waterford.

The twenty-fifth annual report of the trustees of the National Portrait Gallery, just issued, shows that the total number of visitors during 1881 was 84,533, being 8,423 in excess of the number of the year before. The trustees acknowledge the readiness with which the government acceded to their request that special facilities might be granted to them for making additions to the gallery from the Hamilton collection, adding that the high price paid for the conference picture has more than exhausted the funds specially placed at their disposal, and will have to be met by saving in subsequent years.

At the last quarterly meeting of the R.H.A., Mr. BINGHAM MCGUINNESS was elected an associate member of that body by the casting vote of the president. Mr. McGuinness is a water colour landscape painter.

The work to be given by the Art Union of London to its subscribers of 1882-3 is a line engraving by the late C. H. Jeens, finished by L. Stocks, R.A., of "Stolen by Gipsies: the Rescue," painted by J. B. Burgess, A.R.A.

Mr. Thomas Armstrong and Mr. H. Bowler, of the Science and Art Department, have been instructed to visit the art schools of Germany and the industrial ex-

hibition at Nuremberg, and to prepare a report on German art-teaching.

The prospectus has been issued of an Art College for Ladies, at South Wimbledon. Mr. Beresford Hope is president; there are five bishops on the committee; and its object is described as being "to combine a cheerful, well-regulated home, conducted on church principles, for young lady students, with sound art education."

APPOINTMENTS:—Mr. Bernard Collier to the School of Art, Canterbury; Mr. Greenwood, Second Master in the School of Art, Bombay; Mr. Perkin to the School of Art, Tiverton.

ART UNION OF LONDON.

The following is a list of the principal works selected this year by the prize-holders of the Art Union of London:—

From the Royal Academy.—Asleep, Mrs. L. T. Alma Tadema, £75; The Edge of a Pine Wood, Stuart Lloyd, £45; Dread Winter, John Piggott, £40; A Little King, W. Tynedale, £40; A Vexed Question, L. C. Henley, £40; Evening, Miss C. J. Weekes, £36 15s.; The Lost Road, Hector Caffieri, £35; "The Winds and the Waves of Ocean, They rested quietly," Davidson Knowles, £30; "Multiplication is Vexation," G. W. C. Hutchinson, £30; An Anxious Moment, Norman Taylor, £30; Poachers, E. Holmes, £25; On the Beach: Mumbles, near Swansea, T. Griffiths, £20.

From the Grosvenor Gallery.—Good Night to the Flowers, R. P. Staples, £80; In the Heart of Dartmoor, J. Whipple, £31 10s.; "Tiger, tiger, burning bright," J. W. Taylor, £30.

From the Royal Scottish Academy.—Windy Weather, Loch Insh, Invernessshire, W. B. Brown, £15.

From the Society of British Artists.—Mothers and Children, G. A. Holmes, £100; Waterfall on the Dulas, S. Wales, J. B. Smith, £75; Moel Wyn, Festiniog Valley, James Peel, £75; Boys will be Boys, W. S. Stacey, £65; A Sandy Road, near Grindleford Bridge, Derbyshire, Geo. Turner, £65; Collecting Dead Leaves, W. Luker, £50; The Casbah, Algiers, Ph. Pavy, £50; Rustic Flirtation, J. T. Peele, £50; The Highest Bidder, Jas. Haylar, £50; Sunday Afternoon, Jas. Gow, £50; Towing over the Tide, W. L. Wyllie, £40; The Mist of the Morning, G. S. Walters, £40; Five o'clock Tea, S. Muschamp, £35; Driving the Cows to Marsh, T. F. Goodall, £35; Trawlers going down Channel, G. S. Walters, £35; Rest by the Way, W. Bromley, £35; Passing Clouds, H. M. Page, £25; Corrie's Coal Derrick in Bagship Reach, W. L. Wyllie, £25; Boulogne Fishing Girl, H. Caffieri, £25; Spring-time, A. Quinton, £25; The Mill-Weir, E. R. Taylor, £25; The Old Well at Easing, Ralph Todd, £25; Beating up Thames, C. T. S. Moore, £22 2s.; Boulogne Milk Girl, H. Caffieri, £20; Noon, T. F. Wainwright, £20.

From the Royal Albert Hall Exhibition.—For the Abbot's Table, F. Andreotti, £42; "The Skies, they were Ashen and Sober," J. Anderson, £30; Near Hartland, Devon, J. E. Meadows, £25; A Stitch in Time, J. F. Faed, £20; Morning on the Loddon, A. Morris, £20; In Burnham Beeches, A. Morris, £20.

From the Royal Society of Painters in Water Colours.—Near the Rialto, looking towards the Palazzo Foscari, Venice, W. Callow, £42; Bridge over the Duddon, Autumn, C. Rigby, £31 10s.; The Far Rock, Million Cove, Cornwall, S. P. Jackson, £20.

From the Institute of Painters in Water Colours.—Clasewell Pool, near Prince Town, Dartmoor, Phil. Mitchell, £26 5s.

From the Society of Lady Artists.—Early Morning, Lynmouth, Mrs. H. A. Seymour, £30.

Art Sales.

The following are some of the chief pictures sold from the exhibition of the Sheffield Society of Artists:—

OILS.

- Rose Burton—"Tansy"—£2 2s.
 H. H. Cubley—"On the Derwent, near Baslow"—£5 5s.
 W. Byre—"Grapes in Sunshine"—£2 2s.
 Norman Garstin—"A Lenten Homilie"—£5.
 R. J. Hammond—"Learning her Lessons"—£2 5s.
 C. Hawksworth—"On the Rivelin"—£4 10s.
 J. H. Hawksworth—"On the River Rother"—£5 5s.
 R. Hudson, junr.—"The Castle of Chillon on Lake Geneva, Switzerland"—£9.
 Francis Krause—"Fishing Harbour, Bretagne"—£5 10s.; "On the Welsh coast"—£5 10.
 W. Lewis—"Old Houses in N. Brittany"—£1 15s.; "A Devonshire Cottage"—£1 12.
 J. W. McIntyre—"Rothsay Bridge, Westmoreland"—£21; "Mother says it leaks"—£25.
 Jas. McIntyre—"Before the Beaks, Verdict certain"—£10 10s.
 R. F. McIntyre—"Isleworth on Thames"—£10 10s.
 S. Muschamp—"Exchange is no Robbery"—£18 18s.
 A. W. North—"Study of an Italian Girl"—£4; "A Flemish Maiden"—£7 7s.
 Wm. Poole—"Small landscape"—£2 2s.
 Chas. Pigott—"Ecclesall Wood"—£8 10s.
 Jno. Pratt—"In the Larder"—£15.
 Jas. C. Ragg—"Wood Scene, Autumn"—£6 6s.
 Geo. Turner—"A Sketch. Road to Froggatt Edge"—£5.
 Hudson Willis—"Brook Scene, Endcliffe Wood"—£4 10s.; "Endcliffe Wood"—£5.

WATER COLOURS.

- James Baldock—"Winter"—£7 7s.; "Oxen in the Marshes"—£8 8s.; "On the way to the Ferry, Ballachulish"—£8 8s.
 Miss M. Biram—"Ranunculus"—£5 5s.; "Pansies"—£5 5s.; "Convolvulus"—£3.
 W. H. Chambers—"Abbey Bridge on the Tees"—£1 15s.
 Jno. Thos. Cook—"Stitching for Baby"—£5 5s.
 C. Cusworth—"Near Elmdon, Warwickshire"—£2 12s.
 R. F. Drury—"The Weir, Conisbrough"—£4 4s.
 J. Fletcher—"In Norfolk, near Thetford" (pen and ink)—£1 11s.; "Machon Bank, Sheffield" (pen and ink)—£1 5s.
 A. A. Peace—"Country Lane, near Whitby"—£3; "Beneath the yew tree shade"—£2 10s.
 W. G. Peace—"Nature's Castles, Dove Dale"—£5 5s.
 C. Pigott—"Hay Field, near Beauchief"—£2 5s.; "Hay Field, near Endcliffe"—£2 5s.
 A. Quinton—"Landing Crabs, Cornwall"—£8 8s.
 Frank Saltfleet—"Near Beauchief"—£2 2s.
 C. Cleaver Smith—"Gourey, Jersey"—£3 10s.
 E. A. Warmington—"Ben Ledi, Perthshire"—£12 12s.
 Austin Winterbottom—"Waterfall, Rivelin"—£4.
 CHINA PAINTING, ETC.
 Miss M. A. Balls—"The Rustic Critic" (china tile)—£4 4s.
 Edith L. Ferrabee—"Terra-cotta plaque"—£1 1s.
 H. Sheppard Dale—"12 Venetian etchings"—£2 2s.

A party of about one hundred members of a Belgian guild, the object of which is to promote the study of Christian art, is in London on a tour. The guild consists of architects, sculptors, painters, archaeologists, and ecclesiastics. The cities to be visited are Canterbury, London, Rochester, and Oxford.

Local Art Notes.

BIRMINGHAM.—(From our Correspondent.)—In connection with the celebration next month of the 25th year of the Rt. Hon. John Bright's representation of Birmingham, the sculptor and the painter are to do their best to hand down to posterity the well known face and form of the veteran statesman. Mr. Frank Holl, A.R.A., to whom the commission was given, has already completed a grand portrait, which will be one of the special attractions of the autumn exhibition of the Royal Society of Artists. This will be for presentation, but I am happy to say Mr. Holl is to paint a replica for our Corporation Art Gallery. The sculptor for the statue has not yet been chosen. A dessert service of Birmingham manufacture will also be presented to the Rt. hon. gentleman. It is to be the joint production of Messrs. Elkington and Messrs. Osler.

I have also to mention a testimonial which the shareholders of the Birmingham Joint Stock Bank have decided to present to Mr. Joseph Beattie, in recognition of the success of his twenty years' management of their business. This, I am glad to say, has gone in the direction of art. Instead of the customary "service of plate," commissions have been given to Mr. H. S. Marks, R.A., and to Mr. McWhirter, A.R.A. A picture by each of those gentlemen will be presented to Mr. Beattie. Looking at this from an artist's point of view, I think it is much better than silver plate, being useless for the melting pot; and although we do occasionally hear curious stories of stolen duchesses, &c., this has the merit of being less tempting to the burgling fraternity.

I hear the Society of Artists will have an exceptionally fine exhibition this season; and that, owing to the great number and size of the pictures sent in, a much greater number than ever will be left out. The hon. secretary of this society, Mr. Jonathan Pratt, has been appointed hon. curator of the Corporation Art Gallery, in place of the late Mr. A. E. Everitt.

BRIGHTON.—(From our Correspondent.)—The spring exhibition of modern water colours at the Royal Pavilion Gallery closed on the 5th August after a not very successful time as regards sales. The oil exhibition at the above gallery opens at the end of the present month, and to all appearance there will be a good exhibition.

Since the great fire at the Ring Theatre, Vienna, many of the playhouses in England have had larger or improved exits made, and the Theatre Royal here has made an improvement of this class. We have had here no less than three comic opera troupes during the month, and Madame Sarah Bernhardt has appeared to us in "La Dame aux Camélias" and "Adrienne Lecouvreur."

I have had the pleasure of inspecting three fine photographs which Monsieur Boucher, of the King's-road, has taken of the Royal Pavilion Picture Gallery.

BRIGHTHELMSTONE.

DUBLIN.—(From our Correspondent.)—The O'Connell memorial, designed and in great part modelled by the late Henry Foley, R.A., and completed by his assistant, Mr. Brock, was, after a lapse of twenty years from its first inception by the late Sir John Grey, unveiled on the 15th of August by the Lord Mayor. It is said to be Foley's greatest work, but much difference of opinion.

exists as to the desirability of having the bronze colossal figure of the Liberator by which it is surmounted enveloped in a heavy cloak. The cost of the memorial, I understand, exceeds £20,000. A great demonstration of the trades guilds corporate and other public bodies from all parts of the country preceded its inauguration.

On the same day was opened the National Exhibition of Art and Irish Manufactures, which promises to be a great success. The art section is very strong, and the many industries into which art enters are well represented.

With great regret I notice an application to the Court of Chancery by the trustees of the Queen's Institute to wind up that establishment; this is a most unhappy termination of over twenty years' good and useful work in providing reduced gentlewomen with and training them to suitable employments. Many reasons are mentioned for its collapse, but as its annual income does not appear to have materially diminished, mismanagement by the few who kept its control exclusively in their own hands is the cause generally assigned. Most of the art classes and industries will, I understand, be continued under the management of Mr. Herbert Cooper, at his establishment in Molesworth-street.

GLASGOW.—(*From our Correspondent.*)—At the autumn exhibition of works in black and white, and works contributed by the Scottish Water Colour Society, which will open on September 4th, the most complete collection of the Meryon etchings ever shown to the public will be on view, many of the etchings being in two or three stages, displaying the graduations of the work.

MALVERN.—At Malvern has been opened the "Amateur Fine Arts Exhibition", an event due to Mr. Henry Aldrich, who as an energetic "committee of one" (says the "Malvern Advertiser") has most efficiently contrived every arrangement. The exhibits comprise original pictures and copies in oil and water colours, crayon and pencil drawings, etchings, art needlework, china painting, paintings on terra-cotta, wood, and glass; illuminated work, chromo-photography, carving, fretwork, and turning. At the inauguration by Earl Beauchamp, Mr. ALDRICH said:—

A long time ago it occurred to him (the speaker) that while in Malvern music had many votaries, and concerts were numerous and popular, nothing was done to stimulate the fine arts, and that an exhibition like the one now arranged would do much to obviate this want. He did not desire to promote maudlin sentiment or the love of the sunflower, but he should be satisfied if the love of the beautiful in art and nature was enhanced. They had had as judges gentlemen who had done more than any other two men during the last two centuries for the promotion of art, namely, Mr. Leader, the celebrated landscape painter, and Mr. R. W. Binns, of the Royal China Works. The exhibits were all products done in this immediate neighbourhood, and the artists ranged from the stripling to the octogenarian.

LORD BEAUCHAMP said the additional study since Mr. Aldrich's happy idea had been made known must have caused a revival and concentration of efforts beneficial to art in Malvern, and calculated to bring home among the young the lesson of doing everything with their might. Speaking of art needlework he noticed the improved state of this art as compared with that of forty years since, when Berlin woolwork was the order of the

day. Some of the work, he said, displayed considerable beauty of design. The first prize for the best original painting in oil (given by Lord Beauchamp) was awarded to Mrs. W. J. Graham (eldest daughter of Mr. Walter Burrow) entitled "Embroidery", depicting a lady sitting at her work. The second prize (given by Mr. Perrins) fell to Mrs. St. John Attwood-Matthews, for a novel subject, "Bats in an Evening Sky." For original lady's work in water colours, the first prize (given by the Hon. J. Roper-Curzon) fell to Miss Margaret Buckle. A prize for the best etching was given to Mr. Thomas Fox: this department, it is stated, brought considerable talent to the front. Mr. B. W. Leader, the landscape painter, was judge of the paintings and drawings. In art needlework, the prizes were adjudged by Lady Aldwyne Compton to Miss Pardoe, Miss Constance Wathen, and Miss L. Hawkins. The ceramic art was adjudged by Mr. H. W. Binns, of the Royal Porcelain Works. Sir Edmund Lechmere's prize for the best original painting on china was awarded to Miss Venner for a charming pair, "Morning" and "Evening." Messrs. W. and J. Burrows' prize, for the best original painting on terra-cotta, fell to a flower-painting by Miss Banner: Mr. Binns's prize was awarded to Mrs. Baron Webster for an afternoon tea set. Fretwork from an original design was sent by Mr. Oram Bailey. The illuminated work—the first verse of the 93rd Psalm—done by Mr. J. S. Jenkins was much admired.

WORCESTER.—(*From our Correspondent.*)—Somebody has said that the ideals of art are always changing, and that they exist in what is to come as well as in what is gone by. But for those who will not take trouble to study the subject there is no ideal. They look at a masterpiece by Rembrandt, and complain that it is not "pretty." They have not learned to praise the works of Peter Perugino, and to them the corrigiosty of Correggio is a dead letter. Of course there is a fashionable minority to whom all these things are matters of course. They are "silent before a Botticelli," and for them the beauty of a sunflower and a peacock's feather are sources of inward satisfaction too deep for words. Thoughts like these will occur to the mind as one wanders among the loan collection at our Worcestershire exhibition, and notes the comings and goings of the crowds of people who swarm the galleries. A lecturer or a good handbook might do something, surely, for the thousands of simple folk who do not admire wisely, and cannot judge at all, but swarm about and stare at art-treasures they cannot comprehend.

It would be well if the papers were to make a point of teaching elementary things in their notices of the art courts here. There are plenty of texts for them. Fine works of early Italian, Flemish, French, and eighteenth century English art are to be found here, some of them of the highest class. And how each great painter did something, and what that something was, is all that these people need telling to make them appreciate the splendid examples of brush-work on these walls, from all the best private galleries in the district. But for this, the one thing still needful, there is no provision yet, although we hear of a handbook being in preparation. The number of persons coming from a distance to see the exhibition continues to increase.

Mr. J. E. BOEHM, R.A., has been awarded the gold medal for sculpture at the Vienna exhibition.

Obituary.

On Saturday, 29th July, within two months of the completion of his 57th year, Mr. J. C. WINTOUR, A.R.S.A., died in his native town of Edinburgh. He studied art under the late Sir Wm. Allan at the Trustees' Academy, and soon succeeded in attracting attention in the galleries of the Royal Scottish Academy by carefully finished landscapes, which at the same time displayed true feeling for nature and an eye for rich harmonious colour. A number of these works were purchased by the Association for Promoting the Fine Arts, and in 1859 his brother artists expressed their appreciation of Wintour's merits by electing him an associate of the Royal Scottish Academy. For some time his works continued so broad, so varied, and so skilful, that his friends predicted great things of him; but unfortunately his later productions did not fulfil all his early promise. He became careless in drawing, and scenic in colour, and fell into a mannerism which spoke little of communion with nature. His works at last year's exhibition were like the fitful flickering of an expiring candle, showing some sparks of its former brilliancy, and were undoubtedly what they were called, "Studies from Nature", and as such clever and charming. One has truly said of him that he will be remembered for the productions of his vigorous youth, rather than those of what should have been his full maturity.

Mr. WARWICK BROOKES, draughtsman, died on the 11th of last month at Manchester. Mr. Brookes was born at Salford about 1809, and at a very early age employed in printworks as a pattern-designer. One of the first men to recognise power in his drawings of the human figure was the late B. R. Haydon. He was an occasional exhibitor at the Royal Institution, but never sent more than one or two examples to each exhibition. The "Manchester Guardian" says—"The little old man was shy and retiring to a degree, and never seemed to care to court popular applause by the works he exhibited. When urged to produce larger and more pretentious work, he would calmly reply that he was perfectly satisfied with the scope of his genius." Having been incapacitated through sickness for either following his business as a pattern designer, or his profession as an artist, he was recommended by Mr. Gladstone for a pension of £100 per annum from the civil list, which was granted in 1871.

ROBERT C. S. McEWAN, one of the original members of the Glasgow Art Club, who painted in oil and water, but was better known by various series of humorous pen and ink sketches dealing with artistic and musical matters, met his death by falling over a high cliff near Lerwick in Shetland on the 12th or 13th of August. He was the possessor of considerable musical abilities and successfully conducted a choir for many years.

MR. WILLIAM HUTCHINS CALLCOTT died on the 5th of last month at Kensington. The deceased composer, born in 1807, was the son of Dr. John Wall Callcott and nephew of Sir Augustus Wall Callcott, R.A. Amongst his compositions are a baritone song, "The Last Man," words by Campbell, and two anthems frequently used in our cathedrals—"Give peace in our time, O Lord," and "In my Father's house are many mansions."

The new monument in St. Paul's to Sir EDWIN LANDSEER, now complete and placed, is placed in a bay on the southern side of the metropolitan basilica, near to the

tomb of Sir John Rennie, the engineer, and next to the place of sepulture of Sir Christopher Wren. The design consists of a mural tablet of marble sculptured by Mr. Thomas Woolner, R.A. On the upper part of the tablet is a medallion portrait of Sir Edwin, resting on corbels, on which are carved the heads of the four lions modelled by the deceased master for the base of the Nelson column in Trafalgar-square. Above the medallion, amidst a trophy of fern leaves, is a painter's palette and brushes: while the lower part of the memorial contains a basso-relievo adapted in plastic design from "The Shepherd's Chief Mourner." Landseer was buried on the 1st October, 1873.

From Paris we hear that EDMOND MORIN, one of the most popular illustrative artists of the day, has just expired at Sceaux in his fifty-ninth year. A pupil of Glayre, he made his début on the "Journal Amusant." Proceeding to England in 1851, he was for five years a regular contributor to the "Illustrated London News." Returning to Paris, M. Morin worked for the "Monde Illustré," the "Vie Parisienne," and a host of other periodicals, maintaining an unrivalled reputation in the line which he had struck out for himself. He tried his hand at oil and water colour painting, but without much success. The crayon was, and continued to the last, his favourite implement. It seems that Morin was not happy in his work. It is written of him that:—

He held in the most profound contempt and even horror the special public for which he worked. All those high life beauties with oriental eyes, bunchy lips, and enormous hips were evolved from his inner consciousness. He led the life of a hermit, and really admired only buxom peasant women. In the streets he looked like an old ragman. On his way to some quiet place in Brittany, far from railways, he used to pass through the fashionable watering places to make sketches of dandies and fast and fashionable women. He used to call the short sojourns he made at Dieppe, Etretat, Trouville, and Dinan halts in purgatory. The great vogue of Millet distressed him; not that he envied the well-merited public favour which that eminent painter conquered towards the end of his life. What he regretted was that he himself did not, like Millet, elect for what was true and healthy in art.

The personal estate of the late GEORGE SOMERS LEIGH CLARKE, architect, is over £10,000.

The Danish painter SCHLEISNER is dead. Also the landscape painter ALEXANDRE DESGROFFE, pupil of Ingres.

The death has occurred of Mr. JAMES WYATT, framemaker and picture and print seller, of High-street, Oxford.

From Brussels is reported the death of LÉONCE CHABRY, painter.

LOUIS ROBIO died at Florence on Aug. 2, aged 82. He was born at Rome of a Spanish father and an Italian mother. He completed his art education in the studio of Léon Cogniet, who became one of his fastest friends, and finally settled at Geneva, whence he removed, a few years ago, to Florence. His works are to be found all over Europe. Two of them, "Van Dyck quitting the Studio of Rubens", and "Tasso reading his Jerusalem Delivered to the Princess Eleanor D'Este" are well known by engraving.

E. L. PARAIRE, architect; 38, Mornington-crescent, N.W.; on 1 August, aged 56.

LILY, third daughter of M^{me}. LEMMENS-SHEERINGTON; on the 8th Aug., at 32, Rue Bosquet, Brussels, aged 11.

The Roaming Artist.



LUZERN.

Considering the picturesqueness of the old town of Luzern, it is astonishing that more disciples of the brush do not visit it. Probably the young men and maidens who "sketch a little in water colours" in the officer-in-the-army-and-navy style, may be seen at play upon the steamers or elsewhere; but they do not affect the little simple nooks and corners which are the charm of the old town. Mountains under aspects of storm, with ever-changing effects of light and shade, are the subjects chosen by the amateur (who has studied Ruskin) to be transferred to paper or canvas. The real worker on the contrary is wiser; he knows by sad experiences that the only really paintable scenery is the simple; and so, often enough, he steers clear of Switzerland. But that is no reason why he should not enjoy mountain air, and rejoice his heart by the sight of snowy peaks, for in almost all the towns and villages there is matter enough of a practicable kind to occupy him for weeks. At Luzern this is eminently the case, and if he can brave being mobbed by hordes of children in all stages of unpleasantness from the effects of sweets, cherries, and bread and butter, a painter cannot do better than pass his time there. The adult native population is very well behaved, and the visitors passably so: only once did I feel tempted to remark that I was not one of the "monuments" to be visited, when a "lady" planted herself exactly in front of me "to see what I was doing." But this is nothing to the artists' suff rings in Venice.

As to resting places, perhaps the best is the Hotel des Balances, overlooking, as it does, the clear, green river, although the hotels upon the lake have finer views of the mountains. There, under the yellow-striped awning which covers the balcony, looking out upon the Reuss with the variously-coloured houses reflected in its clear, transparent, water, one can almost fancy oneself in Venice; indeed, as regards purity, the beautiful river might consider itself insulted by being compared to the stagnant, odoriferous canals of the Italian city. There is a fascination about this river, which few possess; and the very great rate at which the current rushes is an attraction in itself, particularly when seen from a balcony such as those of the Balances or the restaurant of the Alpen Club hard by. From here also, is to be had a very good view of the old Kapell-brücke with its water tower, built in the fourteenth century as the foundation of a light tower. Thence, according to some authorities, the name: Lucerna, a lantern. The triangles formed by the beams supporting the pointed roof of the bridge are decorated with a series of pictures representing events in the history of the canton, given by various notables of the town in the seventeenth century; curious, but of no artistic value. On the north side of the river, close to the bridge, is the Petrus-Kapelle, an uninteresting building but for the quaint old fresco of St. Nicholas of Flüe, painted in 1473; an alabaster bas-relief of Christ on the Mount of Olives, dated 1661; and a curious old gargoyle of a dragon's head of the end of the sixteenth century. Turning to the left is the Kornmarkt, with the old Rathhaus, begun in 1602. The roof is high pitched, and garnished with many quaint dormer windows; the portal is a good specimen of Italian renaissance; and the tower is of that curious semi-oriental character so often seen in Switzerland and Tyrol—a central minaret bearing a clock, flanked at each corner by a smaller one, all covered with bright red tiles and ending in a tall vane. At the corner of the Kapell-gasse is a figure of a saint under a canopy; while on one side of the square is a seventeenth century balcony and fountain. Passing through this square, is the general market, which is held in the arcades under

the Rath and other houses, as in Italian cities. Here, twice a week, is to be seen such a crowd as can only be collected together in a continental town, and such a noise to be heard as was only equalled, perhaps, at the building of Babel. Fruit, vegetables, live stock, and raiment, are all jostled together; while the sweet air is polluted by most ancient and cheese-like smells, and disturbed by the moans of the long-suffering calves, and the squeaks and quacks of those unclean beasts and birds who never bear their ills without a protest. Under the colonnade is a pottery shop which I commend to the explorer.

Thence to the Mühlen-platz, and the Spreuer-brücke, with its pretty little conical-roofed chapel, and quaint Dance of Death pictures, is but a step. Another charming spot is the field just outside the town whence one gets a fine view of the old wall and towers, the Musegg, with a background of mountains. Some of the towers date as far back as the thirteenth century and were originally used as watch towers: two of them form gates, through one of which the Emperor Sigismund entered the town in 1417, as is seen in an old woodcut. Close to this gate, in the Züricher-strasse, is a calvary with an eight sided, red tiled roof, dated 1681.

The Hof-Kirche, dedicated to S. Leodiger, was begun in 1633. It has fourteen altars, all but two in the worst possible taste—a mass of gilding and crude colours; but over the one in front of the chancel screen, is as beautiful a crucifix (life-sized) as can be seen anywhere. It is painted wood, and the feet are each nailed separately, which I think is not common, except in early missal paintings; though Velasquez and Van Dyck both adopted that treatment. The wrought iron screen is very fine, indeed, one of the features of Luzern is the iron work—almost all the inn signs, balconies, and gates being excellent in design and workmanship, and worthy of study. Above the high altar, which is of black marble, is a picture by Lanfranco, of our Lord on the Mount of Olives; and at a side one on the left, are very good works by Matteo Preti di Taverna, of SS. Andrew and Maurice.

The stalls are good seventeenth century carved wood work, with canopies. The bells, eleven in number, make themselves heard frequently, and not disagreeably, for they are very well toned. The organ has gained a tremendous reputation, and no doubt at one time was remarkably fine; but neither the instrument nor the performer are equal to some less celebrated in France and England. Performances are given every evening during the season, the great feature of which is a clap trap imitation of a storm. On the other hand the vocal and instrumental concerts given now and then by the Musik-liebhaber Gesellschaft, under the direction of Herr Arnold, are of first rate character.

The Jesuits' church is the finest in the town, and is not a bad specimen of Italian renaissance. It was commenced in 1667. The altar is red marble, and has a large picture by Torriani over it. The Franciscan church was begun in the fourteenth century. Architecturally, little remains of much value, but the carved wood of the pulpit and stalls are good examples of seventeenth century work. The lady chapel is later (1626) and the altar thereof dates 1723. It is separated from the side aisle by an iron screen, (1734). Along the walls of the nave are painted representations of the old banners which were taken as trophies at the battles of Sempach, Grandson, Murten, &c. These copies were executed in the sixteenth century. Here, and in the other churches are many lamps burning before the altars and shrines, which are old foundations, some dating as far back as the fourteenth century, since when they have never been extinguished. Outside in the place is a fountain in sandstone by Rudolf Felix (1739), a pillar with a figure of St. Francis of Assisi giving the benediction from the top. In

1519 Hans Holbein is said to have painted a little flag upon the then existing fountain, and some subjects upon the walls of the church, but they have long ceased to exist. Certain it is that he was summoned here in 1517 by Jacob von Hertenstein, bailiff of Luzern, to decorate his new house, both inside and out. The subjects were from the ancient stories of Greece and Rome; as Lenna before her judges, (the original sketch of which is in the Basel museum); the stories of Tarquin and Lucretia, of Mucius Scaevola, and of Marcus Curtius. There were besides, the armorial bearings of Hertenstein and his four wives, and various decorative designs. These all perished in 1824, willfully destroyed after 300 years existence by a banker named Knör, to make way for a new house; but some imperfect drawings from them, made by Colonel May von Büren, are still preserved in the library of the town.

Hard by, at the hostelry of the Schlüssell, St. Carlo Borromeo put up in 1570, on his way to the council of Trento: and opposite on the Liebenau-haus, is a curious wooden cross which tradition says is the one used by the preacher Mürner to excite the Luzernese against their brethren of Berne and Zurich in the sixteenth century. Picturesque bits may also be found about the cloisters, from the gaps of which views of the lake and mountains are obtained; and innumerable old cottages and barns are to be had close to the town; in fact few places in the country so abound in them.

The museum in the Rathhaus contains a few interesting things:—two small sixteenth century alabaster bas-reliefs; a rock crystal crucifix of good workmanship; old Swiss and German glass and tiles; a curious Dance of Death series of paintings, and a fine carved crucifix by Welch-Wyrach, 1732-98.

Of course, subjects for landscape, pure and simple, abound in the neighbourhood, and upon the lake; as for example, about Küsnacht; but my object in writing this is to show the sort of subjects an artist can find in the town, within a few minutes walk of his hotel, without the effort of a long excursion accompanied by a heavy pack, a condition which makes sketching a terror to all but those of Herculean strength. PENGUIN.

A correspondent who has been wandering in Suffolk sends us some notes. He says:—

I have lately returned from a holiday in Suffolk, some notes on the architectural features of which county have been already contributed by me to the "Building News". Suffolk is a county in which there is much to charm the lover of nature,—in what county is there not?—without, perhaps, being very fertile in "bits". The land is gently undulating, and mostly devoted to grain fields, the varied colours of which, corn, barley, and oats, have lately been very lovely. Here and there are fields of clover, beans, and hop-gardens, whilst a patch of glorious scarlet was occasionally given by an unchecked growth of poppies, or of yellow by mustard or similar coloured flowers. The fields are everywhere divided by hedges, which are mainly large and very wild, providing room for wild flowers in rich profusion. I noted a great abundance of the creeping campanula, the woody nightshade or solanum nigrum, the purple flowering nettle or lamium, and the somewhat similar stachys, the golden rod, the great mullein, yellow toud-flax, meadow sweet, convulvuli large and small, the scarlet pimpernel, and many others too numerous to mention. I must say, before I go further, that the part of the county I rambled in was that between Stowmarket; Bury, and Lavenham. The county is well wooded, and many of the roads I passed along presented a continuous scene of beauty. Such a road is that at Haughley (called Plashford-avenue) and one leading from Bury to the south-east,

and another through Gislingham. The villages generally have good-sized commons or greens, and these are frequently very pretty. The one at Sholland, narrow but about three-quarters of a mile long, is thickly planted with trees, that at Mellis is even longer and more irregular but mostly treeless. The cottages, farms, and smithies along its edges, however, form a number of interesting subjects for pictures. Those artists who require cottages as integral portions of their sketches will find them at Gislingham, Combe, Haughley New-street, Botesdale, Beyton, Lavenham, Brent Eleigh, and many other places. In some of these cases the whole village is picturesque. In Lavenham, a small market town, the architecture of most of the houses is interesting, many having projecting upper storeys, carried by delicate wood buttresses and brackets of 16th century work, and covered with stamped plaster, much of it very rich in design. There are plenty of windmills about, but generally in too good condition to be picturesque in themselves, although they contribute considerably to the general effect, and give a "motif" to many an otherwise ordinary scene. Although I made few sketches myself, the enumeration of subjects may help others in selecting. An old street in Stowmarket, another in Botesdale, Tyson's mill, and Tyson's malting, near Stowmarket, a stream and bridge at Gt. Finborough, a malting at Hessel, and church porch at Woolpit, may all be mentioned for possible attention. There are few visitors seen in these quiet villages, and a person in pedestrian garb, as I was, will find considerable difficulty in getting accommodation at night, as I did once or twice, unless he can refer to friends who are tolerably well known in the neighbourhood. But once being accommodated he will find his host or hostess attentive and not exorbitant in their charges. C. P. E.

Miscellaneous.

Mr. William Morris has been writing to the "Daily News" on the distress in Iceland, asking for subscriptions in aid of "the descendants of the historians of Scandinavia, who have preserved a great mass of records of the religion, traditions, laws and manners of the ancient North, which the world would have lost but for them."

The following are the antiquities to which, so far as England and Wales are concerned, the Act, now passed and in force, for the better protection of ancient monuments, applies. In Anglesey, the tumulus and dolmen, Plas Newydd; in Berkshire, the tumulus Wayland Smith's forge, and Uffington Castle; in Cumberland, the stone circle, Long Meg and daughters, near Penrith, the stone circle on Castle Rigg, near Keswick, and the stone circles on Burn Moor; in Derbyshire, the stone circle, the Nine Ladies on Stanton Moor, the tumulus Arbor Low, Hob Hurst's house and hut on Bastow Moor, and Minning Low; in Glamorganshire, Arthur's Quoit, Gower; in Gloucestershire, the tumulus at Uley; in Kent, Kit's Coty-house; in Northamptonshire, Danes' Camp, and Castle Dykes; in Oxfordshire, the Rollrich Stones; in Pembrokeshire, the Pentre Evan Cromlech; in Somersetshire, the ancient stones at Stanton Drew, the chambered tumulus at Stoney Littleton, Wellow, and Cadbury Castle; in Westmoreland, Mayborough, near Penrith, and Arthur's Round Table at Penrith; in Wiltshire, Stonehenge, Old Sarum, the Vallum at Abury, the sarsen stones within the same, those along the Kennet road, the group between Abury and Beckhampton, the long barrow at West Kennet, near Marlborough, Silbury-hill, the dolmen (Devil's Den) near Marlborough, and Barbury Castle.

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The Artist

AND

Journal of Home Culture.

1 SEPTEMBER, 1882.

FROM MONTH TO MONTH.



HE bill introduced in the House of Lords by Lord Granville, before Parliament rose, for enabling the National Gallery to lend pictures to other public galleries is a happy thought. There is no reason why, with proper precaution, most of the paintings in Trafalgar square should not be sent out, in turn, and on proper demand, for exhibition in the provinces, after the well-known practice of South Kensington. The bill is not as yet a law: but it is to be hoped that the autumn session will make it one.

Meanwhile a little has been gained for art by the passing of the Act promoted by Mr. Gorst to amend the law of musical performing right, and checkmate Mr. Harry Wall. Henceforward a composer who publishes his composition and wishes to retain the power to sell permission to perform it, must say so on the title page. No one, then, will find himself unwittingly liable to damages or fines for singing what was presumably written and promulgated in order that it might be sung. This, at least, will be the case in regard to all new compositions. But as regards works already published Mr. Harry Wall's operations are not interfered with. Many old favourites must still be sung in public subject to a fee, or if Mr. Wall hears of it, a subsequent penalty.

An article on the restorations at St. Mark's, Venice, which we quote in another column

from the "Guardian", seems to be a fair judgment on this vexed question. It disposes, conclusively enough, of the pretty but silly theory that the floor was originally laid in waves; as to the rest, it goes to show that restoration was necessary, but has not always been well done. The notion that the old Venetian builders, in veneering with marble, had no intention of deceiving, because they fixed the veneer on with conspicuous bolts, is also dispelled: it is shown that the bolts are subsequent additions, in the way of repair.

A lecture on Teaching Drawing, of which we give the greater portion of the text this month, will be read with special attention as coming from a man whose successes in teaching have been such as to raise suspicion that the work sent in to the National Competition by his pupils was in some degree the work of the master. There need be no reticence about mentioning this suspicion now, because it has been officially proved to have no ground. Besides this, the present lecture reveals Mr. Ablett as the possessor of ideas and methods which may well account for the superiority of his pupils. Not only art teachers, but a greater body, those under tuition, and a still greater body, those interested in the excellence of art teaching, may read this discourse with profit. Another lecture of considerable force, and more than technical application, is that of Mr. Boucicault on Acting, of which we also give the chief passages. In this discourse the well known actor has formulated for the first time some valuable oral traditions of the stage for the general benefit. Amateur actors will find them of much use; and that longsuffering personage, the amateur stage manager, will be specially glad of them as an authority by which even the most unmanageable aspirant can be brought to book.

Another fruit of the daring and prolific genius of Richard Wagner has been tasted in Germany. The opera, or music-drama, or miracle play "Parsifal", exemplifies not only his musical method, including the lead-motive system, and the habit of using chords for their descriptive value rather than their pleasantness, but also—as many will say—his bad taste in libretto. But it seems that some who went from London to Bayreuth to see and hear "Parsifal" found that Wagner was a better judge than they, both of the

dramatic effect of dissonant combinations of notes, and of what can without just offence be represented on the stage. Pronouncing before they went, and from mere perusal, the harmonies of "Parsifal" and its treatment of a sacred subject alike intolerable, they found both the one and the other, in actual performance, elevating and admirable.

In the domain of the "processes", the supremacy of chromolithography, if not its existence, is threatened by a new application of the powers of photography: "Hoescho-type", as the method is called, has disclosed its merits to those concerned by an exhibition of specimens which we notice in another column. There are some considerations on the other side which, naturally enough, its sponsors are not the first to put forward; but it seems very unlikely that these will be of sufficient moment to outweigh the palpable advantage which is implied in reducing the requisite printings to so short a number as five.

A sad life, in some respects, must have been that of the dexterous pencilman Morin, just ended. Longing to paint pastorals such as Millet did, he was condemned by fate to draw suggestive inanities for "La Vie Parisienne."

THE ART OF M. DORÉ.

London is empty. If we except some insignificant loiterers, not more than four millions in all, there is literally no one in town. In this slightly arrogant manner the world of fashion would express the fact that Regent-street, May-fair, and New Bond-street are temporarily relieved of their presence. Truly

"The rest are but a vulgar set, the bore
Of public places, where they basely brave
The fashionable stare of twenty score
Of well-bred persons called 'the world.'"

This "vulgar set" remains, but London is empty not the less. The lower middle class may invade New Bond-street; the irrepressible 'Arry, with profane patent leather, may "indent the gay flags of Pall Mall;" the patrons of art have departed: the purveyors of culture have hidden their wares.

It is noteworthy that the withdrawal of the "upper classes" makes but a trifling difference to M. Doré or to those who reap profit from his exhibition. It suggests a very interesting, though no new enquiry, as to whether that man is the greatest whose name is shouted with acclamation by the people, or he who by "consensus of experts" is upheld for lispish worship in some narrow circle whose forte is in gross adulation and whose "note" is a tepid sensibility.

If the voice of the public may be heard, M. Doré is great beyond doubt. Without giving in our allegiance

unreservedly to this extraordinary painter, it may be said that no artist not possessed of some at least of the greatest qualities may hope for the suffrages of this "unspeakable", vulgar, fag-end of London society—this ill dressed and ill mannered and flaunting "four millions" with the mob of their cousins and kind in the country. Certainly, we are not a nice people! Would any artist of refined mind take it as a compliment to his art should he overhear an over-dressed stout matron say, (as we heard in the Doré gallery,) "Lor! How I should like that there picture in my house!" If he did not, he would make a great mistake, for this over-dressed matron represents the feelings of the mass of the country, and the heart of that mass is not wrong. If we may paraphrase a much quoted remark of John Bright, we would say that the middle class of the country cares no more for the dogmas of art than the upper class cares for the earnestness of its effort. The middle class recognises a Hogarth, a Wilkie, and a Turner. In our own day Millais, if for a moment he ceases to care for the purses of the rich, and speaks to the hearts of us all, is a popular and a great artist. But in what used to be called the "grand" style of painting there is but one worker with a claim that this exacting public will allow. There is historical painting indeed, correct archæology, and a great deal of interesting exotic culture, but little painting, very little, which speaks audibly to the people.

The fault lies not with us. This art is exotic and studied, not home grown and irrepressible. The Renaissance has ruined our architecture; it killed for a long period our literature; and into art it introduced an exotic element doomed never to thrive. M. Doré stands alone as the artist who speaks in their own language to the people. If anyone can look unmoved upon his Christ crowned with thorns as he leaves the Prætorium, it is simply because he knows nothing of the difficulties of art, and has forgotten the Bible. And let it here be said that the public (like a small child) is quick to detect whether the story it wants told is told well. The Entry into Jerusalem with its gaudy colours has no such popularity as this other greater work; the story too is less easy to render impressively. The "Ascension" again, one of the latest additions to the gallery, is disfigured by a brilliancy and flashiness that are against its being greatly appreciated. M. Doré does too much work, but there is no painter alive in such quick sympathy with the public. And none, we believe, alive (certainly none in England) who can approach him in power of drawing, in his grouping of figures, in sense of composition and in great impressive effect. There is no English painter who could cover his canvas.

E. W. R.

ST. MARK'S, VENICE.

A correspondent of the "Guardian", premising that, though much has been written deprecating what has been done at St. Mark's, not many persons, probably, are aware of what it amounts to, gives some account of it. The greater part of the work, he says, is external. Of the three fronts the two side ones have been entirely renewed, and the workmen are at present engaged upon part of the façade itself. Where the restorer has been, the marble facing, and the small mosaic patterns introduced into it, are completely new, hardly a slab of the ancient covering having been left or replaced in its original position. It is difficult, the writer in the "Guar-

dian" remarks, to believe that anything but a liking for the glistening aspect of the new stone can have caused this wholesale change, for it is to be remembered that the external covering is of absolutely no structural value: a cracked stone would in no way endanger the fabric; it would only require to be firmly fixed to the wall behind and all would be well; or if the wall itself was in a dangerous condition, it might have been rectified, and the marble then replaced as it stood before. The writer goes on to say:—

Anyone may note the great contrast between the new and the old work at present existing. First, in the colour, the old marble is (or was, at present it has a yellowish tinge) mainly white, with few but well defined veins; the new is traversed by an immense number of parallel veins so as to give an effect more grey than white. Secondly, in the arrangement in the old work the slabs are placed so that the veins run diagonally across them, often more nearly horizontally than vertically, and in the adjoining slabs the veins run in the opposite direction, so as to form rude zigzag patterns, and to mark every joint clearly; in the new the slabs are, indeed, similarly opposed to each other, but the lines are placed so nearly vertically that the eye does not at once catch the change and the joints are nearly invisible, so that the effect is as though the external wall was of one piece, covered with regular up and down streaks. The old builders appear to have aimed at getting as great variety as possible in a small space, the modern ones to desire a perfect uniformity.

There is another very marked difference, which, however, may not fairly be made a charge against the restorers. Mr. Ruskin and Mr. Street, the teachers of truth in architecture, have upheld the Venetian system of veneering, on the grounds that the slabs are generally placed so that their height considerably exceeds their width, while bricks and building stones are almost invariably placed with their greatest length horizontally and that they are fixed to the wall and to each other by conspicuous rivets, so that no observer is likely to be deceived and suppose the wall built of the precious material. Now, no rivets occur in the restored work. In parts of the old it is true that they are very conspicuous, but again there are wide tracts in which there are none at all, especially on the internal walls. The detection of this difference of workmanship naturally led to a closer examination of the parts which appear at first sight glued on to the wall, and this revealed the fact that every slab was fixed by a row of nails along the lower edge, and usually a few at intervals up the sides, the upper edge being presumably dovetailed under the lower one of the succeeding slab, for there are never any nails there. And this system of fastening prevails everywhere, both where there are also rivets and where there are none. The rivets, on the other hand, are to be found very thick over some parts of the building, especially in places where the slabs have been cracked, in which case the cracks are rivetted in similar fashion to the adjoining joints, while in other parts there are not only no rivets, there are no holes left by rivets which have fallen out; in fact, there never were rivets. It is clear, in fine, that wherever rivets occur they are a subsequent addition—a patching up of the original fabric where it was failing, and, in fact, were applied precisely as is now done to a broken plate. Consequently the want of rivets in the new work is no fair subject of complaint. There are no nails either; the method of fixing is entirely concealed; but, inasmuch as the original builders certainly intended to reveal no truth by their nails, making them, indeed, as little conspicuous as possible, there is no objection to modern science dispensing with them altogether. But the two facts mentioned before, trivial as they may

seem to some, serve to differentiate the new work strongly from the old. It may possibly be considered an open question whether the present action is not improving the appearance of the building; but that is altogether a different matter from whether it is a good and faithful restoration.

Referring to the restoration going on on the other side of the piazzetta—the side of the Ducal Palace—this writer says much of it, it is plain, is absolutely necessary. The great weight of the upper storey has crushed many of the stones in the two arcades beneath, and the famous capitals of the lower one have especially suffered. Many of them have previously been bound by iron rings with the intention of preserving them; but the expansion and contraction of the metal has probably contributed to their decay. Accordingly many of them have had to be replaced by modern copies, and the carving has for the most part been admirably done, though some of the heads look as though they must be caricatures of the old work. The foliage is very good throughout. Inside St. Mark's the restoration appears to have been confined to the ceiling and the floor:—

There is peculiar difficulty in restoring these old mosaics, which contrive to unite decided faults of drawing with a great deal of expression and dignity of form; modern copies are apt to exaggerate the grotesqueness and eliminate the nobility. But in the church itself the work has been mainly patching, the most prominent being in the four Evangelists on the pendentives of the central dome; and the effect is by no means bad. In the baptistery, however, where the roof appears to be entirely new, these faults are very marked, though, perhaps, this may be due more to the comparative closeness of the mosaics to the eye than to any difference of workmanship.

One of the indictments brought against the present restorers is that they are actually making the floor level; and it has been held on high authority that the present wavy form of the floor was deliberately copied from the sea the builders were so familiar with. This, the article in the "*Guardian*" says, is clearly a mistake:—

It is to be observed that the floor everywhere leaves the walls and piers in a horizontal line, and only begins to curve where it gets away from them; and also that, although most of the floor consists of small pieces of mosaic, there occur besides large slabs of marble, and wherever the undulations cross them they have broken into several pieces to accommodate themselves to the curve. This is especially noticeable under the central dome, where the pavement consists of six such large white slabs, which are traversed by a deep valley running across from transept to transept. All these slabs have a continuous crack along what may be described as the watershed, with branches running out in either side, and others also along the slopes. Whatever form, then, the floor was laid in it certainly was not the present, and as these large stones were originally flat there can be little doubt that the rest of the floor was so also. But of the badness of the floor itself there can be no question. All that has been laid at present is the north aisle of the nave, and the most prominent feature in it consists of four peacocks. Any one who looks at these birds and then crosses over to the opposite aisle to see their prototypes must be indeed astounded at the difference. The peacocks are arranged in two pairs, and in the old work each pair is very differently drawn, and surrounded by quite different foliage; but the variety in the colouring is greater still; all four have different coloured tails, with the eyes composed also of rings of different colours; and similar changes, though less marked, are to be found in the wings and the rest of the body. In the new floor all four might have been turned out of a machine, and the worst of the old forms has even been selected for

them, and that has deteriorated in the copying, the colours are not exactly those of any of the old ones; but worse than any, the work is in coarser pieces, and fewer shades have been employed.

The Architect and Decorator.

POLYCHROMATIC DECORATION OF A GOTHIC INTERIOR.

Anyone who wishes to see a complete example of the decorative application of polychrome of to-day's design and execution, to a gothic interior, may find it at Trèves; where the church of the Jesuits, adjoining the provincial museum, is now receiving its nearly finishing touches, after being placed, as a whole, in the hands of a local painter for complete internal decoration in colour.

In plan the church is a rectangle divided into nave and aisles, the nave terminating at the east end in a polygonal apse. The style is thirteenth century gothic. The nave is divided from each aisle by three clustered piers, which are in plan circles surrounded by four smaller semicircles. Nave and aisles are vaulted, three ribs springing from each pier, the aisle having vaulting shafts attached to the walls. The capitals are plain circular, having the same form as the piers.

The whole of the interior of this building, excepting the floor and the east and west windows, have been given into the hands of Herr Steffgen, a Trèves artist, for decoration as a whole, after his own will. The scheme includes the side windows, which have been filled with glass according to the wishes of the painter, in harmony with the colouring of the pillars, walls, and vaulted roof. The decoration may be thus briefly specified. The vaulting has a ground of dull ochre, on which the ribs are emphasised in gold, green, and blue, with floriated edgings, and bosses. The wall space above the pillars, and the pillars themselves, are covered with patterns, comprising conventional animals and flowers, in red, blue, green, gold, and browns, on a ground a shade darker than that of the vaulting. The side walls of the two aisles are thus treated:—The plinth in half shades of blues, browns, and chocolates; the dado with large rectangular patterns in dull red and blue, on a ground of drab; the frieze deep yellow ground with a running pattern of conventional foliage and animals in dull blue, pale red, pale pinks, yellow, green, and gold; there is a gold beading, above the frieze, a band of comparatively pronounced blue, and another of indian red. The sloping window sills are a decided drab. Above the dado, the wall space of the sides of the aisles is dull ochre, with pattern below the level of the caps of the vaulting shafts; above these no pattern. Immediately below the line of the caps of the vaulting shafts are painted panels of angels' heads, of great, but severe, beauty. On the larger wall spaces are frescoes; one is a conventional grouping of the instruments of the Passion; another a figure of the Good Shepherd; another represents the holy coat.

The choir is more richly decorated, with colours to harmonize with those of the nave and aisles, but in closer pattern, and a higher key. There is much gold used here, and the colours approach the positive, some carmine being admitted. The roof of the apse is treated after an old and frequent idea, simply in blue with gold stars. Round the walls of choir and apse are panels,

simulating drapery, filled with tapestry-like patterns of conventional flowers, animals, and angels.

In the windows of which the artist has had control the glass consists of geometrical patterns in colours of medium depth, to the exclusion—with excellent effect—of all figures. Some glaring yellow and purple windows, with figures, dating from 1829, which the authorities—much to the disgust of Herr Steffgen—will not sacrifice, exercise a most disturbing influence, and mar what would otherwise be one of the loveliest sights in the world.

The general scheme of colour may be said to be a dull yellow: the various drabs which predominate as grounds and otherwise get lighter upwards, the gilding more frequent. The wooden pulpit has been made part of the scheme, and the whole forms an interesting and conclusive justification of the polychromatic decoration of a gothic interior. Compared with the Jesuiten-Kirche at Trèves, all attempts which we have seen in this direction by English architects are simply barbaric. So barbaric are they, that those may be excused who have doubted whether a gothic interior could with success be treated in colour: so beautiful is the work of Herr Steffgen that any such doubt will henceforth be inexcusable.

The operating decorators are picked men, from various Belgian and (we think) German towns, chosen by Herr Steffgen, who also informed us that he had taken special pains in regard to the quality of the pigments.

It was impossible, on passing, a few days later to Cologne, not to wish that Herr Steffgen should be put in charge of the complete colour-decoration of the cathedral there. We may also express the hope that many of our English artists, architects, connoisseurs, deans and churchbuilders, may see the work of this painter in the Trèves church, and make some attempt to emulate it.

In some special works of decoration lately carried out in the church of St. Columb, at Holywood, near Belfast, from the designs of Mr. W. T. Beane, is used a combination of Celtic and mediæval ornament, the Celtic forming a prominent feature. The decoration in the chancel takes the form of a dado or arcade corresponding with the architectural style of the building, which is Romanesque. The spandrels and frieze of the dado are of purely Celtic ornament founded on examples of ancient Irish art as illustrated in Petrie's "Round Towers of Ireland." Above the dado the wall is covered with conventional arabesques of passion flowers, sprays and tendrils, on a groundwork of rich vellum tint. Around the chancel windows and under the carved stringcourse are inscriptions in Celtic characters. The panels of the ceiling are coloured a pale blue with gold stars. The high altar and reredos are of a rich cream colour. The reredos contains six panels, representing respectively the Blessed Virgin, the Four Evangelists, and St. Columbkille. The saint is depicted in a white habit and cowl; he holds the short Irish crozier, and at his feet is a bell emblematic of his office as abbot. The bell is designed from the original bronze bell of Cromgall, now in the possession of Captain M Cance of Cliftonville. The decoration over the chancel arch represents the scenes of the crucifixion executed in outline on a diapered background harmonising with the detailed ornament of the arch, which is Celtic. All this is very much as it should be, except the inscriptions in Celtic charac-

ters; and they are good also if they are not intended to be read, but only used as ornament, and if they are effective in that capacity. One of the little things, which amongst many greater, will make our doings look silly in the eyes of posterity is the use of obsolete characters, and dead languages, for our inscriptions, instead of the letters and language of our own day. This affectation extends even to our coins, which, though the most everyday articles in existence, are labelled in Latin! Any similar bad taste in architectural decoration should be eschewed. We do not know if the inscriptions in the church of St. Columb above mentioned are in Celtic words as well as Celtic letters: they might as well be, and it would be more consistent, though it would reduce the thing to due absurdity.

Several of the attempts that have been recently made to improve upon the smoky monotony of London stucco by polychromatic decoration are to be seen in the neighbourhood of Waterloo-place. About the most successful of them is the Hotel Continental in Regent-street, just redecorated, which presents not only a pleasant scheme of colour, but a valuable, because rare, instance of the right use of gilding. The walls are painted a dull deep pinkish salmon tint, with Venetian shutters, &c., of grey-blue. Before the addition of the gilding, which occurs on the small balconies outside each window, and above the portico, on the capitals of the iron columns, of the bay windows, &c., the appearance, it may be mentioned, was as complete a failure as the entire scheme is now a success. The result is good because no part of the scheme is superfluous.

Hitherto it has not been usually considered that a galvanized iron shed can be other than ugly. The possibility of a different result may be seen, any day, at an establishment (Humphreys,) near Albert-gate, where stands on view a metal shed not other than pleasing to the eye, and showing possibilities of further progress towards beauty in similar structures. The redeeming feature is, chiefly, the throwing out of two shallow bays for the windows, which breaks the outline equally in metal as in masonry, and with a corresponding good effect. The windows in these bays are fitted with panes in wood framing after what is loosely called Queen Anne style, the upper portions of these lights having smaller panes than the lower portions.

It is expected that the Finsbury Technical College will be finished and ready for use next month.

The top of the southern spire of the Marienkirche, Lubeck, has for years inclined to the south and west. The deviation from the perpendicular was twelve feet towards the south and nine feet to the west. Operations carried out by a local carpenter, Herr Krause, have brought the southern spire into correct position, and it has been determined to proceed in like manner with the similarly leaning northern spire.

The successful design of the young architect Paul Wallot for the German Parliament house is stated to be distinguished for the excellence of its ground plan; and its most special feature is a cupola over the debating hall. Herr Wallot proposes to build over the hall of debate a lofty but open structure, so that the light can fall without hinderance through the sides upon the overhead lights of the apartment. By this means the house, which in Germany always sits in day time, obtains an excellent overhead light without the objectionable zenith light. Upon the open walls Herr Wallot constructs a dome-like curved roof,—a novelty which

has been called a monumental baldachin or canopy. It is considered that the form, at once imposing and charming, of this crowning point of the building is destined to be intimately associated with all representations of the capital of the German Empire in future. The style is classic. Next to the cupola, the most prominent features in the façade will be the four corner towers. It seems, however, a defect in the design that these are of a purely ornamental character, and do not rise from any internal necessity in the structure of the building itself.

In the course of the meeting of the Royal Archæological Institute, held at Carlisle last month, the cathedral was visited under the guidance of Mr. E. A. Freeman, who remarked that if a person properly instructed in the history of architecture could be suddenly dropped from the clouds into the cathedral garth he would find out, without any man or book to guide him, very much concerning the place. He would know at once that he was in England, for he would see about him windows of Perpendicular character which are not to be found elsewhere. He would see also that it was a monastic church, for there are the domestic buildings near; and he would know by the arrangement of those buildings that it was not a Cistercian abbey. He might, perhaps, come to the conclusion that it was a Benedictine church, though as a matter of fact it was not Benedictine, but a church of Austin canons. Mr. Freeman drew special attention to the great east window, which he said was the grandest window of its kind in England, and, as he thought, in the world, the next to it being that of Selby.

The merits of veneering and graining have been once more under discussion in "*The Architect*", and the conclusion come to is thus expressed:—

When the imitation is too pretensions for possibility, it is no better than the too majestic mimicry of the stage, where the jewels are glass and the gold tinsel; but so long as it is kept within the limits of common sense, for the mere purpose of producing a decorative finish by confessed imitation, the better that imitation is the more graceful is the effect of the workmanship, and the more to be encouraged as a thing that ought not to become a lost or even a degraded art. As for the varnished dealwork now so common (in every sense) although it would be quite an error to disparage it in principle, one may safely ask whether, in order to make it really presentable to a fastidious eye, it does not require much better workmanship than is customary, and better material than it would pay to use.

The Etcher and Engraver.

The following works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printsellers' Association:—

- * *Arnold & Tripp*—"The Dutch Smoker," etch. by Israëls; declared in last list. Plain prints are issued at £1.
- * *Joseph Bulla*—"La Fete du Centenaire," by Ad. Moreau; eng. by A. Lamotte; 31½ by 21½; Remarque (head of man in bottom margin, figures dancing underneath) proofs 25 at £24; A.P. 500 at £16; B.L. 100 at £8; L.P. 325 at £4.
- * *Joseph Bulla*—"Les Trois Ages," by V. Palmarioli; etch. by Vion; etch.; 23 by 15½; Remarque (head of girl in bottom margin) proofs Japanese 13 at £6; Remarque proofs Dutch 13 at £5.

* *Fine Art Society*—"Thomas Bewick, Wood Engraver," by Wm. Nicholson; etch. by Léopold Flameng; etch.; 11½ by 13½; Remarque (etching of Bewick's prize engraving "The Old Hound") 50 at £5; present. 25; A.P. 100 at 3 gs.; prints 1 gn.

* *Fine Art Society*—"Callier Herrin," by J. E. Millais, R.A.; eng. by H. Herkomer, A.R.A.; mez.; 15½ by 21½; Remarque (portraits of painter and engraver) proofs 50 at 10 gs.; present. 10; A.P. 300 at 6 gs.; present. 15; B.L. 50 at 4 gs.; L.P. 100 at 3 gs.

* *Fishel Adler & Co.*—"Sunshine," by W. S. Coleman; eng. by Arthur Turrell; mixed; 13 by 21½; A.P. 250 at 5 gs.; present. 25; B.L. 50 at 3 gs.; I. prints 1 gn.

* *H. Graves & Co.*—"Daybreak, Braemar," by Sir Edwin Landseer, R.A.; eng. by J. C. Webb; line; 25½ by 20 (oval); A.P. 250 at 8 gs.; present. 25; B.L.I. 25 at 6 gs.; L.P.I. 50 at 4 gs.; I. prints 3 gs.; prints 2 gs.

Reading "Amy" for "Aug." we fell, in a recent notice, into the error of ascribing to Miss Blanchard Mons. Auguste Blanchard's fine engraving of Alma Tadema's "Torch Dance" published by Mr. Lefèvre of 1A, King-street, St. James's.

Photographic Notes.

PHOTOGRAPHIC CLOUD EFFECTS and Sunset Studies. Instantaneous. 10s. 6d. to 30s. doz.

SHEEP AND CATTLE STUDIES from nature, 9s. doz. Parcels post free to select from. New Set, Sheep and Lambs.

PICTURES COPIED. PHOTOGRAPHS ENLARGED for tracing and guides. Life size Enlargements.

APPARATUS for practising Photography complete, with instructions, camera, lens, stand, and chemicals. 50s. (Students' set.)

Artists' INSTANTANEOUS REVOLVER, carrying 12 plates, secures small photographs of moving figures or any object at a minute's notice. Two guineas. Larger sizes, 65s. and 85s. Cash with order. Specimens of work 6 stamps. BENJ. WYLES & Co., Southport.

The Photographic Society, on the recommendation of a special committee, have adopted certain standard sizes for the threads of screws and flanges of lenses. This is a most excellent idea; it ought to have been done long ago, and be in general use now. The next step in the same direction should be to insist on all lens diaphragms being marked with their fractional proportion of the focal length, so that an operator might at once see that he was using an aperture of a tenth or twentieth, as the case might be, and so reduce to a minimum the uncertainties which always must attend exposure.

I have found great success lately in the use of the drop shutter for rapid exposures. Almost the first of the instantaneous shutters, and certainly not the worst, if not the best, the drop shutter has been all but killed by kindness: the complicated schemes for "letting it off" that have been applied to it simply spoil it. I have had a beautifully made shutter about two years, and am just finding out I can use it, by throwing away the spring and silk puller for putting it in motion, which seldom failed to set in motion camera as well as shutter. All that is needed is a couple of small saw cuts in the side of the drop, and a piece of thin metal turning loosely on a screw on top of frame: the metal turned into the cut holds it up either at focusing or exposing height, and a touch releases it without shaking anything. Simplicity is best.

Another aid to outdoor comfort is a properly constructed focusing cloth. A square of black rag is not the

thing: make it double, with sides stitched up, merely leaving a little open at bottom to fall back and front of camera. A couple of elastics with hook and eye will hold it firm in a wind: the slide is pulled up by putting the hand in at the top of the sort of sleeve. Stray light is effectually kept out.

Brilliance will be promoted by looking to other sources of extraneous light: the diaphragm slits are worthy of being covered up with a bit of velvet held by an elastic band, and the sliding fronts of cameras should be carefully looked to. It is wonderful where light will get through in working out in the strong light of these "come at last" hot summer days.

A new use for old hyposulphite fixing baths is found in employing the solution to give a fine polish to tarnished silver plate: this is said to answer admirably.

A photographic exhibition is being held at Christ Church, New Zealand, in which both the mother country and colony are represented.

Mr. Pickersgill, R.A., and Mr. Cave Thomas are associated with the jury of the photographic exhibition.

A secret developer has been put forth with considerable fuss in Germany, under the name of "Eternat": Dr. Eder says it is the Ferrous Oxalate Developer.

One of the officers of the 7th Dragoon Guards takes with him a small camera, that packs in a sling case, and is no larger than the field glass carried by staff officers.

Mr. Wyles of Southport informs us of a novel application of photography in which he has been lately engaged, the production of instantaneous landscape, street, and other views for the decoration of the new drawing room carriages of one of our railway companies. The photographs are let into the carriage walls, in panels alternated with plate glass mirrors.

PHOTO SENEX.

Art in the Home.

With the approach of autumn come reminders of horticultural provision for spring decoration. Barr & Son notify us that they are prepared to send out daffodils from the unique collection made and cultivated by the late Rev. John Nelson, of Aldborough, who made this flower a specialty, and lived to see it the subject of a revival, as an incident in the "Queen Anne" movement. Some of the daffodils cultivated at Aldborough were known to Parkinson, Herbert, Haworth, and Baker, but the majority of them are modern varieties. They may be grown indoors, in pots, much the same as a hyacinth.

We hear of a case of the adoption by a nobleman of brown paper for the decoration of a dining room, after the manner shown recently by the Art Furnishers' Alliance.

The "Journal of Decorative Art" regrets to see that in paper hangings and wall decorations there is a tendency to revert to the naturalistic style. Animals, vegetables, monstrous sunflowers, in all their gorgeous colouring, are being used to cover our walls with; fishes, sea weeds, and plants on dados; masses of foliage and birds of monstrous size, are here there and everywhere on the walls. Our contemporary goes on to say:—

Artists who should know better are pandering to this false taste, and making our rooms resemble a greenhouse more than a dwelling-room. Birds and flowers painted upon panels we have no sort of objection to, but we do

strongly object to a room being made to represent a pond or river on the dado, a forest on the wall-space, and a sky filled with birds, &c. We object because they are out of place, incongruous, and utterly destructive of that repose which is an indispensable quality of all good decoration.

Repeating a maxim that the same style of treatment as regards colour may be good in one situation and utterly unsuitable, discordant, and out of place in another, the paper we are quoting says:—

In our country house the colour of the walls should form an agreeable contrast to its surroundings; warm colours may be used such as will cause the foliage and grass to look fresh and bright and pleasant to see. Not that even in this situation we need to discard tints of green altogether, for if we add sufficient red and black or amber to our green to neutralise its brightness and reduce its tone, we may have one of the pleasantest and most harmonious wall colours it is possible to make—a colour which not only produces a feeling of repose and quietness but contrasts favourably with furniture of every description of wood—oak, walnut, mahogany, maple, &c.; and almost any warm colour of drapery or hangings will harmonise well with it; the grass, trees, and flowers, and all pure greens, will look fresher and brighter by contrast with it. It is a colour that does not interfere with anything, but improves the colour of everything in its vicinity.

It is now pretty well understood that the aspect of a room should, in most cases, regulate the degree of warmth or coolness of the colour used on its walls and in its furnishing. This is a true principle to follow in all cases where rooms have different aspects, but the majority of our town houses have but one frontage on which the best rooms are placed, having all the same aspect; consequently even this law must be moderated to suit our circumstances. Again, we shall find that there are many disturbing influences surrounding both town and country houses, which require a consummate knowledge of colours to overcome—reflected light, which makes everything look tawdry and garish; overshadowing of trees; the nearness of other buildings, and many other causes, tend to break down all rules, and leave all to the skill and experience of the decorator. We consider this power of adaptation to be one of the chief qualifications of the decorator's art, and all our individual experience goes to prove that although there are certain laws as to the proportion which one colour must bear to another in order to produce harmony (which laws are true in themselves), yet, like all other things in this world, they must bow to circumstances, and be modified in practice, otherwise discord will be produced.

Monograms are such favourite devices that to say anything against them will hardly be popular, and yet it is doubtful whether many of them can be considered satisfactory examples of designing. Nine out of ten, we should say, are—to use a legal phrase—void by reason of uncertainty. Of the three letters E, A, T, for example, when combined, no one but their owner can say if they are to be read in that sequence, or as A T E, A E T, or T E A. Uncombined initials, in their proper sequence, are in better taste than the monogram.

The "Cabinet Maker" draws attention to what it calls a charming hobby cultivated by a gentleman in Maidstone. This lover of nature takes a delight in collecting all kinds of leaves and plant forms, which he flattens, dries, and then arranges in patterns, chiefly geometrical. There is perhaps nothing new in this, except the arrangement in pattern, but more attention might well be given to that by those who press and dry ferns and foliage; and the juxtaposition of tints also affords scope for taste.

Dress.

The "Costume Society" has been formed, its chief project being to publish a quarterly work devoted to the costumes of all nations and peoples. Among the members are Alma Tadema, G. Boughton, R. R. Holmes, Louis Fagan, E. W. Godwin, J. E. Linton and Baron de Casson.

"Femme-du-monde" writes to the *Times* urging at this moment upon all women the necessity of setting their faces against the employment of birds in costumes and in bounnets. She says:—

I see in reports from America and Africa that those exquisite creatures the humming-birds are rapidly becoming so scarce from the millions that are caught and killed that their total extinction is to be dreaded. Yet, despite this grievous fact, one continues to see costumes trimmed with whole fringes of these fairy-like children of the sun. It is in these things that women, especially women of position, can do so much if they will only reflect and exert themselves. The rough, potting the beautiful storm swallow or the ocean gull, and the great lady wearing fringes of humming-birds are at the extremes of the social scale; but they are on one level in coarseness of fibre and cruelty of act.

The practice against which this protest is made is void of any element of art. Sticking a bird in the hat is a mere barbarism, calling for no exercise of the artistic faculty, and quite within the capacity of a South Sea savage. To avoid such a usage ought to be a rule for those who would help to reform human dress, as well as for those who wish to reform human nature.

Music.

The Promenade Concerts, which are the only musical performances now going on in London, do not demand comment as serious artistic undertakings, but the frequency and efficiency of entertainments of this kind are in some sort a gauge of the musical standard of a people. Nothing is more striking abroad than the number of places where one can go and walk, talk, eat, and drink, to the accompaniment of music often anything but bad. At first this shocks the Englishman, who is accustomed to go and sit out his programme with a grave, almost church-like deportment, and to check with awful severity the half audible remarks of his neighbour; eventually, however, he gets to see that all this music, half listened to, and half not, has a cumulative effect on the mass, and produces on the hearers that kind of nearly unconscious appreciation of musical form which is the true sign of a musical nation. In spite of the amount of high class music to be heard in London, certainly far greater than anywhere else, one feels, comparing it with German towns, that the atmosphere, so to speak, is not a musical one.

The present series of concerts at Covent Garden does not differ materially from previous ones of the same kind. One point that ought to be mentioned is that, for reasons which we need not refer to further than to say that they are connected with the society which frequents the promenade, the concerts cannot well be "promenade" concerts to the majority of people. This may not be preventable, but it is a great drawback.

Taking a "classical" evening at which we were present as a fair specimen, it may be at once admitted

that the rendering of Schubert's "Rosamunde" overture (which by the way was written as a prelude to a melodrama called "Zauberharfe") and Mozart's "Jupiter" symphony was very fair. It would be unreasonable to expect the strict observance of nuance and attention to detail which the Richter concerts have used us to, and there seemed a general tendency to hurry the time, especially in the overture; but on the whole the effect was sufficiently near to the composers' intention. Two movements from Mendelssohn's violin concerto were well given by M. Sainton, and two movements from Beethoven's E flat piano concerto were attempted by a lady who was utterly incapable of her task. These two performances illustrate two faults of the concerts; namely, the habit of giving only parts of large works, and the failure to secure proper exponents of them. It is difficult to say which fault has the worst consequences: we are inclined to think the former one, for it leads to a total lack of a feeling for artistic proportion, and a liking for a selection of "pretty bits", which are ruinous to the æsthetic feelings. The rest of the programme on this occasion may be briefly dismissed. It consisted of several songs, none of them of a very high class, and light orchestral dance music and selections.

There seems to be a mysterious law which demands that at every promenade concert the ophicleide shall languish forth sentimental tunes ill suited to its elephantine unwieldiness; in fact the instrument is the tight rope dancer of the orchestra, whose agility is none the less admired because of its precariousness.

WAGNER'S "PARSIFAL."

The latest work of Richard Wagner, entitled "Parsifal," has just been brought out at Bayreuth, the chosen scene of the first complete production of the "Ring of the Nibelung." The performances took place in the Wagner theatre, in which the orchestra is situated on a lower level than the floor of the auditorium, and is invisible to the audience, the view of the stage being thus unobstructed. During the performance the house is enveloped in darkness, the only luminous point being the stage, towards which, therefore, the eye is drawn of necessity. There is nothing to divert the attention; one cannot follow the course of the action or the music in books of words or printed scores; the drama must explain itself.

The daily papers sent special correspondents to witness the performances, and have given full accounts. We read in the articles of the "Daily News" reporter that—

"Parsifal" represents the latest and highest embodiment of Richard Wagner's artistic and musical theories: it is the "music drama" par excellence, the "new art" which Wagner has established, in which words and music are inseparably welded together, and all component parts—singers, orchestra, scenery, and decorations—are of equal importance. The "leit-motives," or representative themes, again form the dominant element of the work, and these melodious phrases, every one of which stands in direct connection with the characters of the play, or its incidents, are continually surging through the orchestra in the most varied combinations of harmony, and making their appearance whenever the respective person appears, or allusion is made to them or the incidents. In fact the entire orchestral part of the opera is constructed on these "leit-motives," and seems to form a continuous undercurrent to the dramatic events on the stage. In this respect "Parsi-

fal" offers the greatest resemblance to "Tristan and Isolde" of all other works by Wagner. Here, as there, the technical skill with which the motives are worked out, the truth with which they always represent the dramatic situation, and the felicity with which they are introduced at the appropriate occasion, must excite the greatest wonder and admiration. There are altogether some twenty or thirty distinct motives, all the principal characters being distinguished by their own, and sometimes several themes, but those most frequently recurring are those referring to the Holy Grail and its connections, the Last Supper and the Faith.

The book or story is a combination of magic and Christianity, such as flourished in the middle ages, and still delights minds prone to mysticism and romance. It has been compiled by the composer from the thirteenth century poem, "Parsival and Titurel," by Wolfram von Eschenbach. Of Wagner's adaptation the correspondent of the "Telegraph" says:—

His aim was—always in the direction of sensationalism—to heighten the mysticism of the story; to give it a deeper religious significance, and to bring it into close connection with the form of sin which he has used so much, and apparently, found to pay. For the heightened mysticism we have the spear that wounded Christ, not that of the Saracen with whom, according to Wolfram, Amfortas fought. For the deeper religious significance stands a ceremony that elevates the ordinary meal of the Grail knights into a celebration of the Eucharist, while the reference to Klingsor's seductive maidens, and the fault of Amfortas, foreshadows one of those lust-orgies without which a Wagner opera does not now seem to be complete. Adding to this the phenomenon of the entombed yet living Titurel, and the dark mystery of the wild woman, Kundry, we see a supreme illustration of Wagner's present tendencies. Can drama find a parallel to an act in which the characters are a king who in death is yet alive; another king who in life is as good as dead; a "pure fool", and a woman to all appearance only fit for a madhouse? Touching the scene of the supper, let me admit that Wagner treats it with much solemnity and beauty. He has, beyond dispute, risen to the occasion, and produced that which deeply impresses. No one, having looked on the moving spectacle, can ever forget it. The thing remains photographed on the brain—crystallized in the memory.

The "Vorspiel", or orchestral prelude, is based on the three great motives, referring to the Grail, the Last Supper, and the Faith, which in changing harmonious combinations exercise a powerful effect. When the wild swan falls dying, the swan-motive from "Lohengrin" is heard. Whether this is intended to form a connecting link between these two works, or is used on the principle than a "swan motive" must always be the same, we do not know. Other features of the music may be briefly named. At one point the motive of the Last Supper is heard in the mighty strains of six trumpets unisono. In the great scenes of the love feast, occur choruses by the knights in the hall in two divisions, by tenor and contralto voices from the middle height of the dome, and by an invisible boys' chorus from the top of the cupola. As the curtain closes a single contralto voice from above repeats the prophecy-motive, with a low accompaniment of the boys' chorus and the bells motive. In certain "magic-garden scenes" occurs a chorus of sorcerer's damsels, composed of six solo singers in two divisions, and two choirs of twelve each, again subdivided in two halves. This chorus, with its artistic distribution of voices and beautiful melodious themes, made a great effect. The peace and beauty of Good Friday morning has orchestral illustration in the "theme of the flowery

meadow", which forms one of the most charming parts of the work. Towards the close, a triple chorus begins with the male voices in the hall, then rises with contralto, soprano, and a few tenors to the middle height, and at last slowly dies away with the boys' chorus from the top of the dome, accompanied by the orchestra, with the variations of the different Grail motives. The curtain closes slowly; then the Last Supper theme is once more heard in the full notes of the trombones, but this time in an ascending triumphant movement, and the work ends.

The Love Feast motive is an archaic strain having in it a strong Gregorian element; the Grail is the church theme used by Mendelssohn in his Reformation Symphony; the Faith an extended and hymn-like melody; the "Parsival" has a character of the chase suggesting the hero's forest origin and occupation; the Bell motive is a short subject of eight notes supposed to be played by the chimes of the castle.

Among the scenic effects is a great transformation scene in the first act, where the forest gradually changes into the great hall at Monsalvat. The Grails' Hall has been painted as an exact counterpart of the interior of the Aya Sophia at Constantinople. A magic garden in the second act, with marvellous vegetation of unnatural plants and flowers, is another remarkable scene: a sudden transformation changes this garden to a sterile wilderness. A transformation of a spring landscape into the Grails' Hall had to be omitted on account of technical difficulties. The effect of bells is produced by an instrument specially invented for the purpose. It has the shape of a high and narrow piano, and contains four mighty strings, consisting of six of the strongest bass-strings each, spun together and tuned to the four notes C, G, A, E. The four keys are broad enough to be struck with the fist. At the performance, however, this new instrument proved a partial failure, as the peals were not audible with sufficient power through the volume of sound from the orchestra. The invisible choruses in the upper part of the dome were connected by telephone with the leader of the orchestra. The duration of the actual performance, not including intervals, was exactly four hours.

There are, as usual, varying opinions on the work as a whole. In the letter of the "Telegraph's" correspondent we read:—

Of the work in its entirety it is difficult to speak with patience and good temper, so much does it assert an enormous talent wasted in the vain carrying out of an artificial theory which will disappear with its originator and arch-advocate. Wagner has taken another step towards the intolerable in extravagance, audacity, and cynicism. He is driving the chariot of "sensation", and for him there is no stopping short of the point where that vehicle inevitably shatters itself, to the ruin or the ridicule of its occupants.

Herr Levi conducted; the composer was present, with Liszt, in one of the boxes. After the last act the audience broke out in deafening applause, which continued till the curtain opened once more, and showed Herr Wagner in the middle of the stage, surrounded in a semicircle by every one of those concerned in the performance, down to the last workman.

It is remarked in the "Athenæum" that in examining the poem and the music of "Parsifal", while many points of resemblance to the "Ring" are noticeable, the divergence in treatment is great. In the "Ring" alliterative verse was exclusively employed, and it was understood to be Wagner's view that this was the only

suitable form of poem for the musical drama. In "Parsifal", however, while alliteration is not excluded, rhymed verse is largely employed. In the "Ring" choral music is almost entirely absent. In "Parsifal", choruses form a prominent feature. There is, of course, says the "Athenæum", no reason why he should not retrace his steps if he finds himself to have been in error; but the new score is a curious rebuff to those thick-and-thin adherents of Wagner who after the Bayreuth performances maintained that only in the direction indicated by the "Ring" was there any salvation for musical art.

Some Questionable Scenes.

The situations in "Parsifal" are extremely risky, and demand the greatest care and tact if they are not to become repulsive. The scene between the flower-maidens and Parsifal in the second act would, if coarsely performed, be most objectionable. Here, however, it is managed with such delicacy that the purest and most sensitive mind need receive no shock.—*Athenæum.*

The Scenery and Stage Mechanism.

Probably no other theatre in the world possesses such appliances for stage effect as that of Bayreuth. As a marvel of stage management may be especially mentioned the moving scene in the first act, in which Parsifal and Gurnemanz appear to be walking through the forest to the Hall of the Grail. The stage directions in the libretto will give your readers an idea of the difficulties to be overcome in the presentation of this scene:—

"Gradually, while Parsifal and Gurnemanz appear to walk, the scene changes imperceptibly from left to right. The forest disappears; a door opens in rocky cliffs and conceals the two; they are then seen again in sloping passages which they appear to ascend. Long sustained trombone notes softly swell, approaching peals of bells are heard. At last they arrive at a mighty hall, which loses itself overhead in a high vaulted dome, down from which alone the light streams in."

There is hardly another stage than that of the Wagner theatre on which such a scene could be represented; and when it is said that the directions quoted above are carried out to the letter it will be readily understood that no ordinary amount of ingenuity must have been exercised. The Hall of the Grail, again, is a truly splendid scene. On most stages the impression of an enormous building is produced by a carefully painted perspective. The immense depth of the stage at Bayreuth allows the large hall itself to be presented as a reality; and it will be seen at once how much is gained by the long processions of knights and youths entering from the back and traversing the entire length of the hall. Wonderfully painted, down to the smallest detail, are the forest and meadow scenes of the first and third acts; while the magic garden of Klingsor in the second, with its luxuriance of tropical vegetation, is a most gorgeous stage picture.—*Academy.*

The Eucharistic Scene.

There is no necessary incongruity between the stage and religion; and I am quite of the opinion expressed after the performance by a well-known English musician, that Wagner has in "Parsifal" provided a religious service for the benefit of the large number of his countrymen who never attend a church. I must add that the whole treatment of the subject is most reverent and devotional. I honestly confess that I had expected to be shocked by the presentation on the stage of the Feast of the Grail, which is virtually the Lord's Supper. It is the simple truth to say that, so far from this being the case, my feelings after the performance were rather those which one feels on leaving a church than on quitting a theatre. Wagner has

given us in "Parsifal" a symbolical drama of deep significance, illustrating the contest between the powers of good and evil, and the ultimate triumph of purity. Nobody finds any impropriety in looking at a painting of the Last Supper, nor in listening to the words of Christ as set to music by Bach in his "Passion according to St. Matthew." Wagner has in the first act of "Parsifal" combined the two arts. He has given us a living picture, as truly devotional in character as any painting by the old masters, and he has combined with it music as sacred as that of Bach or Handel. It was remarked last night by some who were present that the feelings produced by the performance were nearly akin to those experienced in witnessing the Ober-Ammergau Passion Play. There is indeed much affinity between the two works, the difference between them being that at Ober-Ammergau the actual events of the Passion and the Crucifixion are set forth in a dramatic form, while in "Parsifal" the great lesson taught by these events—the redeeming power of moral purity—is symbolically presented to us. None of the many thousands who have attended the Passion Play need fear any violence being done to their religious feelings by the performance of "Parsifal."—*E. P. in the "Athenæum."*

Having witnessed two performances, we are able to take notice of the effect produced by the work on the stage, and can say that Wagner has fully risen to the height of his great argument. At the first performance of "Parsifal", so solemn was the celebration of the Lord's Supper at the end of the first act, and so impressive were the funeral scene and ceremony of the Grail at the close of the work, that the vast audience, in the first instance, remained all but silent, and in the second were walking quietly out of the building, as if from a cathedral, until Wagner himself rose up and reminded them that the services of the singers, players, and conductor deserved acknowledgement, and then only did the applause commence. No greater tribute could have been paid to the work, and no more convincing proof could have been given of the power of the stage as an appeal to the higher feelings of mankind—a power indeed, if only employed in the right way. Devout people will look at a picture of Christ, will listen to his very words sung in an oratorio, and will those same persons refuse to perceive that the true spirit of Christianity embodied in a dramatic work is neither mockery nor profanity, but rather a great means of influencing the public for good? Wagner's genius turns the theatre into a temple; and with the marvellous representation of the Hall of the Grail, and the splendid acting, the performance seemed for the time not a show but a reality.—*J. S. Shedlock in the "Academy."*

General Estimate.

It will be seen that I have considerably modified my views since writing the preliminary notice of the work. I admit the fact at once. My first article was founded simply on the knowledge of the published score. I could not have believed it possible that so solemn, so devotional an impression could have been produced by a stage performance. As my object is not to take sides either with or against Wagner, but simply to arrive at the truth, I believe it to be my only honest and straightforward course to say candidly that I was altogether mistaken in my first estimate of the general character and tendency of the work.—*E. P. in the "Athenæum."*

On appeal, the recent decision against Mr. Harry Wall in regard to penalties for breach of performing right in a musical composition has been reversed. It was held by Mr. Justice Day that such penalties could only be recovered in the case of unauthorised performance in "a place of dramatic entertainment": it is now decided that performance "in public" without permis-

sion of the composer or his assignee, is sufficient to create liability to the statutable penalties.

A factory for making the new instrument called the vocalion has been opened near the Shaftesbury-road railway station by a limited liability company.

An attempt is being made to take up the work of the dissolved Sacred Harmonic Society by a society taking the old name and, formed, under the Companies Acts, with limited liability, and no power to distribute profits. Mr. A. J. Puttick is the honorary secretary.

The principal provision of the act, now passed, for the amendment of musical copyright, is that, in the case of music published after the passing of the act, notice that the performing right is reserved—if it be reserved—is to appear on the title page of the work.

Joachim Raff has left two symphonies, "Winter" and "Autumn."

Drama.

It is impossible to deal seriously with the latest production at Drury Lane from the standpoint of art. "Pluck", the new sensational and domestic drama by Henry Pettitt and Augustus Harris, must be considered more as a series of sensational incidents, strung together with a view of scenic illustration, than as a literary effort requiring serious comment. The scene painter and stage carpenter could fairly claim almost as large a share of the success of the piece as the authors themselves. There are however one or two glimpses of characterization, and the action never flags for an instant, though both unity and probability are sacrificed for the sake of startling scenic illusion; whilst the dramatic situations are obtained more by sensational effects of stage carpentry than by the delineation of conflicting emotions. Altogether the new play appeals more to the eye than to the intellect; there is no time to think as one incident succeeds another with startling rapidity. The lights are very bright and the shadows very dark. Not content with one villain, Messrs. Pettitt and Harris elect to exhibit two, both of the most pronounced type; whilst in the virtuous hero, as impersonated by Mr. Harris himself, appear all the good qualities attributed to good boys and worthy young men from time immemorial, condensed into one living epitome. There is a vagueness about the conclusion which is unsatisfactory from a literary point of view; but as the dénouement takes place in a very clever and realistic fire scene, perhaps it is well that the curtain should descend as quickly as possible so as to keep as much of the smoke on the stage as can be detained there. No doubt the piece will be as great a favorite with a certain section of the public as was "The World" and "Youth", for it is in no way inferior to its predecessors in any of the qualities which tended to their success. The scenery, which is of course the principal feature, is well painted and cleverly designed; whilst of the acting nothing can be said that is not commendatory. Mr. Harris plays with that coolness and self-possession which has been his characteristic in previous parts of a similar nature, whilst Mr. J. H. Barnes, as a remarkably well polished scoundrel, acts with an ease and robustness which gives to the part an incisiveness particularly telling. It is a pity that Miss Lydia Foote has not a more prominent rôle in which her admirers—and they are many—could welcome her back to the London stage. The

piece is mounted and managed with that studious care which marks all Mr. Harris's efforts.

Messrs. Gatti have revived "Drink" at the Adelphi, Mr. Warner and Miss Koselle resuming their original parts. Notwithstanding its realism, and realism of so revolting a nature, it is an interesting play to witness, both on account of the wonderful piece of acting of Mr. Warner as Coupeau, with its elaborate death scene, and also from its moral tendency. Mr. Warner has elaborated the death of the poor wretch sinking in the agonies of delirium tremens with startling effect; and the result must convey its lesson, if the stage can teach the avoidance of vice by depicting its repulsiveness. This, however, many have doubted.

Quite a contrast in the matter of pointing a moral is the latest American version of "Uncle Tom's Cabin" at Her Majesty's Theatre. In this piece, notwithstanding the attraction of real bloodhounds, which chase Eliza across practical blocks of ice, bobbing up and down as she steps upon them, the moral is too much enforced and the continuity of the play too little looked after. The scenes are loosely and incoherently strung together, the adapter evidently relying on the audience's previous acquaintance with Mrs. Beecher Stowe's famous slave story. The acting is clever, but with a tendency to exaggeration which mars the consistency of the effect.

The Olympic is occupied by another American company, who appear in what is termed a musical comedy-oddy entitled "Fun on the Bristol." It is somewhat of the same class of piece as those which the Vokes family have made familiar, and merely serves as a vehicle to introduce some clever dancing and songs.

The Art Trades.

CAUTION.

TURNBULL'S PACKETS

DRAWING BOARDS & TINTED CARD BOARDS.

In consequence of the worthless imitations of these manufactures which are now being offered, Messrs. TURNBULL are compelled to advise their friends that all packets of their manufacture bear the name, J. L. & J. TURNBULL, (ESTABLISHED 1750.)

without which none are genuine.

To be had of all the leading Artists' Colourmen and Stationers.

HOESCHOTYPE.

"Hoeschotype"—so called from its inventor, a Bavarian gentleman named Hoesch, was brought forward last month by a show of specimens at Messrs. Gladwell Brothers'. The new process claims to "reproduce works of nature or of art in facsimile or natural colours" in five printings at most, "with greater truthfulness and with greater delicacy than can be obtained by means of chromo-lithography by five times the number of printings". From a description in the "Printing Times and Lithographer" we gather that the new process is as follows:—

A photographic negative of the picture to be reproduced is made, and from it are printed five proofs in grey colour. An artist who has been used to chromo-lithography is then employed to work up these photo-prints, but instead of working by stippling, hatching, &c., he employs definite tints, composed of white and black, mixed to form five different gradations from white to black. On the one that is to represent the yellow he first paints out in white wherever

yellow is not to occur; he paints in black what is to be a full yellow, and the intermediate gradations are laid in with the varying shades of grey. In like manner are painted up the impressions representing the blue, red, grey and brown printings. From these prints photographic negatives are taken of the size the work is to be. Thick glass plates are then covered with a film of gelatine made sensitive to light by means of a bichromate salt. The negatives having been placed upon these plates, they are exposed to light for a few minutes, and are then washed to remove the yellow bichromate salt. They can now be printed from after the manner of lithography (the surface being kept damp during the printing) the plate receiving ink just in proportion as the light has acted upon it. By printing in appropriate colours from each plate so as to fall in proper register upon one piece of paper, a highly-finished picture is produced. All the colour in the lights is secured by the three primary colour printings, red, blue, and yellow, while the toning into half-tints and shades is effected by the grey and brown printings.

The manner of production in this new method will be easily understood from the above description by anyone conversant with the "Woodbury" process of printing photographs. Where the new process most palpably shows its superiority to chromo-lithography is in the fact that every grade of intensity, from the lightest to the darkest, of a particular colour, is obtained at one printing. The order of colour precedence in the printing is first yellow, then red, of the particular tone required, then blue, giving the greens, &c., then grey deepening into black, to give the requisite force, and finally the peculiar general tint of local colour which the subject demands. Of course there is no necessity for thus limiting the "blocks" to five, although at present it has not seemed good to the inventor to exceed that number. The results, in gradation and delicacy of tone, are certainly superior to ordinary chromo-lithographs, and we understand they can be produced at such a cost as would allow their being printed "even on match boxes." A further advantage over chromo-lithography consists in the fact that reproductions can be obtained direct from nature, instead of invariably following the interpretation of any particular artist. Several instances have been submitted to us of still life subjects, vases, jugs, &c., taken from the objects themselves, with most satisfactory results. We should like to see a landscape printed in this manner, from nature direct.

Stephens's Stains for Wood have been brought to our notice, samples and circulars being sent. There is no doubt that, as claimed by the vendor, the employment of a stain as a decorative agent on wood-work has the advantage over paint that it does not conceal the natural grain of the wood. We do not however count an advantage that which is stated by the proprietor in observing that "when the stain is of a superior and reliable quality, the stained white wood is difficult to distinguish from the real it has been sought to imitate." We do not want any addition to our stock of deceptive processes. At the same time we do not see why Stephens's stains should be either advocated or used with such a motive. The essential advantage of the stains appears to be that they will enable the manipulator—we might say the artist—to produce patterns with fairly and sufficiently sharp outlines, without the colours running; and this will, and should, lead to decoration of an independent, non-imitative, character. In this way Stephens's Stains may be properly welcomed as an

addition to our household decorative resources; and we should recommend the proprietor rather to look to some development of an original use of these pigments than to put in the foreground the fact that they lend themselves to the simulation of parquetry. There is no reason whatever, except the inherent laziness of human nature, or the still worse tendency of pretending that a thing is something else than it is, why wood staining should take the form of simulation. Let the proprietors seek rather for a man who will develop staining wood in colours as an independent branch of decoration, and come then into the art world with confidence. There are plenty of opportunities, in the exhibitions which extend to such work, of showing whether this is possible, and we should be glad to find that it is, and to chronicle the success. The specimens sent us are (1) an example of deal stained in a pattern born of the practice of inlaying, and (2) a piece of deal stained to the colour of mahogany. This latter, inasmuch as the grain of the deal is not concealed, is perhaps hardly open to the objection of insincerity. The circular sent us says—"Each of Stephens's Stains for Wood consists of the most durable colour matters, so combined as to produce a close and extremely natural resemblance to the colours of the real woods". It enumerates the stains as "preparations for dyeing woods in imitation of oak, mahogany, rosewood, ebony, walnut, wainscot, and satin wood," and recommends them to architects and builders "for the interior work of all kinds of buildings." When a gamut of non-imitative colours has been adopted, and some examples produced of an non-imitative use of these stains, we shall be prepared to endorse the recommendation. There seems no reason why the proprietor should not take this course, and bring his goods more distinctly within the pale of art.

A method for the decoration of glass is put forward by M. Lutz-Knechtle, of Frogen, Switzerland. As described, the process is to add zinc-white or ultramarine to a solution of silicate of soda or of potash, so as to produce colours which can be applied to the glass in various ways. These colours dry very quickly, and will bear hard washing.

The business of Le Moussu & Co. in the Strand has been purchased by Mr. J. J. AYLING, who sends us specimens of his work in illustrations from zincographic blocks.

Amongst new adventures announced is the "Albert Exhibition Palace Co., Limited", formed for the purpose of acquiring the Dublin exhibition palace, and erecting it, with additions and improvements, on a site adjoining Battersea-park, for the purpose of periodical exhibitions of industrial, agricultural, and other products, machinery, fine arts, &c. Sir Edward Lee, of the Art Furnishers' Alliance, is the managing director.

The increased value and scarcity of ivory is illustrated by the fact that the Sheffield ivory-cutters, for the third time within the present year, have issued revised lists of prices for handles, showing advanced rates.

Referring to the frequent complaint that there is now but little individuality in workmanship, and that as regards all kinds of things produced by mechanical means the ancient pride of personal production has been eradicated, the "Ironmonger" says the dead level of machine-made goods has brought about a reaction—in metal-work at all events—and there has been more hand-made metal-work turned out lately than for a very long

series of years before. According to our trade contemporary—

In repoussé work for panels and other purposes the productions of recent years have contained much that is admirable, whilst those whose energies have been devoted to church decorations have made great headway. In the very ordinary items of house-furnishing, too, the change has been strongly emphasized. Fenders, grates, fire dogs, kerbs, fireirons (or rather brasses), and gasfittings have all been revolutionised by the preference accorded to hand-made work. In a similar degree bedsteads have undergone a similar change. Stamped and pierced details have been replaced by the productions of the forger and chaser, and castings have given way for hammered and chiselled designs. In this manner more costly articles have been made to suit the tastes and pockets of wealthy purchasers, and the middle classes have been educated up to the difference, as well as the distinction, existing between articles produced by the gross from the same mould or pattern and the separate and distinct products of the individual artisan. In France, Belgium, and Germany there has always been more individuality in these respects than with ourselves, and those countries are in some particulars ahead of us in handiwork. Whether their workmen possess higher taste, or more skill in consequence, may be doubted. Here and there their better technical education may give them temporary advantages, but, on the whole, there is no evidence in proof of their superiority. The Belgians may excel in some kinds of candelabra and chandeliers, and the Germans in grills, door-panels, and balconies; but their lead is not a long one, and with a continuance of the existing preference for hand-made work in this country our rising men may be trusted to give a good account of themselves in open competition with the whole world.

Dr. DRESSER has retired from the firm of Dresser and Holme, dealers in oriental art objects.

We read in a trade contemporary of yet another invention for the promotion of sham in the house. Mr. Wood, of Birmingham, is credited by the "Cabinet Maker" with "a very original and successful attempt to combine the utility of the metallic bed with the appearance of the wooden one." A foundation of steel is employed and moulded into the shape of a well-designed foot end; it is then cleverly japanned to imitate various woods, and the result is as complete as clever graining can make it. So says the "Cabinet Maker", without a hint of disapproval. On the contrary the readers of that paper are told that "a sight of this striking and useful novelty will well repay the trouble of a visit." In time, we hope their customers will enlighten the taste of the vendors of these articles by exercising, in the negative, their option of buying them.

Art Abroad.

LAKE OF GENEVA. — Mr. CLIFF, Rue de l'Evêché, Geneva, 1, gives LESSONS in PAINTING from nature, both at Geneva and Lausanne.

ART NOTES FROM PARIS.

(From our Correspondent.)

The judgment of the Prix de Rome has surprised everyone, M. Rochegrosse (painter of the "Vitellius" at the Salon), the author of by far the most original of the works, gaining no prize. The first Grand Prix was justly allotted to M. Popelin. His treatment of the subject "Mattathias refusing to sacrifice to Idols," taken from 1 Maccabees ii., was at once grand and noble in composition, and excellent as regards technique; but

it was wanting in originality, suggesting too much careful study of Munkacsy. The second Premier Grand Prix fell to M. Pinta, whose composition was dull and black; while the second Grand Prix was gained by M. Leroy. These two last are pupils of M. Cabanel, which perhaps explains why they should have been successful, to the detriment of those artists whose work certainly seemed, to unprejudiced minds, of a higher order.

The cast for the statue of Rouget de Lisle, to be erected at Lons-le-Saulnier, has been placed in front of the entrance to the Palais de l'Industrie. It is by M. Bartholdi, the author of "Liberty enlightening the World," and it is needless to say that the poet is in the act of singing the "Marseillaise," for to that end, and for that purpose alone does he seem to have been born.

Owing to the intervention of M. Mavrocordato, the new Greek minister here, the difficulties in the way of French excavations at Delphos are surmounted, and it is thought that the government will shortly organise a mission for that purpose.

The regulations for the triennial official Salon next year are issued. They differ little from those for the annual Salon, except that the number of works sent by each artist is not to be limited. It will be open from 15th Sept. to 31st Oct., 1883; works must have been painted since May 1st, 1878, and only 1,500 works are to be received. These are to be divided thus—pictures, 800; drawings, 200; sculptures, 300; architectural drawings, 50; engravings, 150. Applications to be made to the Palais de l'Industrie, Porte No. 1, from 1st to 31st January, and a notice signed by the artist, specifying particulars (size, subject, &c.) sent therewith.

The Luxembourg, after being closed for the re-arrangement of works, has reopened with ten new ones, namely: "La paye des Moissonneurs," by Lhermite; "Le Service Divin," by Edelfelt; "Le Moulin," by Dénont; "Une première Communion," by Salmson; "Eventail and Poignard," by Falguière; "Un intérieur d'Eglise," by Santai; "La rivière d'Eure," by Yon; "La saison nouvelle," by Quost; and "L'Homme à la Ceinture de Cuir," by Courbet, bought at the sale of his works.

The commission of senators appointed to consider the destination of the funds derived from the sale of the crown jewels, has decided that they shall go towards augmenting the National Museums' Fund; and they recommend the retention of some more of the objects, such as the swords of Louis XV and of the Dauphin.

It is found that the principal part of the walls of the Cour des Comptes on the Quai d'Orsay are in sufficiently good condition to form part of the new building to be erected for the Decorative Art Museum. This will reduce the expenses somewhat, for which 14 millions of lottery tickets have just been issued, with 538 prizes varying from 500 to 500,000 frs.

The state is preparing a series of tapestries for the grand staircase of the Luxembourg: eight will be made at the Gobelins, and four at Beauvais. An interesting feature of one will be that the design as well as the tapestry will be executed by M. Maloïsel of the Gobelins factory. Usually the work to be copied is executed by some painter of note.

The statue of "Liberty," by M. Bartholdi, is so far advanced that a breakfast was given last week in its thigh. This enormous work will be the largest on record; it is to be, when finished, 42 metres high, while the S. Carlo Borromeo on the Lago Maggiore only measures 33, and the Colossos of Rhodes was but 32.

The fingers are nearly as large as an ordinary statue. It is composed of plates of copper joined together, this being a much cheaper process than the founding of the ancients: the cost being estimated at 700,000 fs., whereas that of the Mercury of Zenodorus was 4,000,000 fs. The process is this: the model being mathematically divided into several parts, and being 1-16th the size of the original, each sub-division is reproduced 16 times larger than the model. From these wooden copies are made, and upon these the copper is beaten until it adheres to the wood; then they are riveted together in such a way that the joins are imperceptible from the outside. The total weight, estimated at 150,000 to 160,000 kilogrammes, is to be sustained by an inward scaffolding, of which the principal part consists of four masts 32 metres high. The statue, when erected upon the island at the entrance to the Hudson (it is hoped next year) will no doubt have a grand effect, especially at night, when the electric light will dart its rays from a sort of aureole round the head. The execution is in the hands of MM. Galet, Gauthier, & Cie.

An Italian model, who recently abstracted five drawings from M. Meissonier's studio, has been sentenced to fifteen months imprisonment. The rascal offered them to a dealer for too low a price, which raised the latter's suspicions; and he showed them to M. Goupil, who called upon the artist, and so the whole matter was discovered.

The museum of "Sculpture Comparée" has been opened at the Trocadéro, as also the exhibition of the "Union Centrale" at the Palais de l'Industrie; but they both call for more attention than can be given to them this month, so in the words of the feuilletonist, "la suite à demain;" that is, next month.

Paris: 23 Aug., 1882.

PENGUIN.

The bank of France is about to strike off six million hundred-franc notes, from a plate engraved by M. Robert, after a drawing by M. Baudry, the painter. The original drawing was about 4ft. long by 22 in. deep, and was photographed on a reduced scale to the size of a bank note. Robert was engaged engraving it for several weeks in the strictest seclusion, in an inner chamber of the bank.

A gallery of modern art has been instituted at Rome under the countenance of the King; and the government have voted a sum of £4,000 a-year to keep it up, and for the purchase of pictures by living artists.

A society has been founded in Belgium for collecting and publishing materials for a complete life of Rubens.

The opening of the Exhibition of Decorative Arts in Paris was celebrated with a dinner of those chiefly concerned, at which Mons. Antonin Proust presided. In the speech of the evening M. Proust claimed the first idea of a museum of decorative art for a Frenchman, Emeric David, at the commencement of this century. The English, said the speaker, took up the idea with a zeal which characterises those who feel themselves behind, and with that spirit of imitation which is a feature of their race. At length, however, France would have her Kensington. He added an expression of thanks to the South Kensington authorities for the help they had afforded the French project.

Amongst articles in an exhibition lately opened at Lille were picture-frames having the appearance of polished bronze and other metals. Another was a "levigra" piano, in which any amount of resistance

desired may be given to the key-board; it is fitted with a pianissimo pedal, which is capable of reducing the sound even to the extent of rendering the instrument mute. Amongst "tissues and hangings" was a collection of textile fabrics, showing the application of flax and jute to the decorative industries by the processes of Jules Imbs. They consisted of flax silk and jute silk, each containing only 15 per cent. of silk, but yet forming velvet, lace, and other fabrics that have all the appearance of being made entirely from the more expensive substance. In a dining and drawing room fitted up by M. L. Demeuter, of Brussels, the panels were of imitation tapestry, one woven and the other painted cloth. Some innovations in mechanical drawing were introduced by M. Ed. Jardez, of Lille, who showed a cheap drawing-board of prepared poplar wood, framed to receive a panel on which the paper is stretched, and secured by iron bars with bevelled edges. The board need not be square, nor have true edges, because the T-square, with grooved stock, is worked along a straight-edge, clamped down on the left hand side. This straight-edge is divided from zero in the middle, according to a metrical or other scale; and an aperture, serving as sight, is made in the stock, its edge corresponding with that of the blade. The blade is also graduated; and a kind of half T-square, like that used by joiners, is worked along it, instead of a set-square. For parallel oblique lines, all that is necessary is to shift one of the pins, clamping down the straight-edge; and perspective diagonals, with any vanishing point, are executed with a special straight edge.

Our Antwerp contemporary "La Federation Artistique" mentions with regret the sale to a Dutch amateur of the tapestry which used to adorn the manor house of the Berlaumont family at Audenarde. Henceforth, it says, Audenarde will have nothing to show the tourist but three pieces of the decadence, monotonous in aspect, and almost clumsy in execution.

An important painting has been found at Pompeii, and placed in the Naples museum. It represents the judgment of Solomon, and is the first picture on a sacred subject, the first fragment either of Judaism, or Christianity, that has been discovered in the buried cities. It is five and a half feet long and 19 inches in height; there are 19 figures. The drawing is poor, but the colours are bright, and the preservation is excellent. The bodies of the figures are dwarfed, and their heads (out of all proportion) large, which gives colour to an opinion that it was a caricature. There is, however, nothing of the caricature about it in other respects.

M. Paul Baudry, the artist of the Paris Opera-house, has been exhibiting two large and important designs for ceiling decoration executed for Messrs. Vanderbilt, of New York. On one ceiling is depicted the favourite myth of Cupid and Psyche. On the other, Phoebe, Queen of Night, a large-limbed, powerful woman, appears amid the constellation of Orion; while Day, tired out, drops his sun-torch to the ground. This composition is "arranged" after the manner of Mr. Whistler in tones of blue, violet, and gray, and the effect is said to be marvellously harmonious. M. Baudry also exhibits a picture of the conversion of St. Hubertus or Eustachius, to whom, it is fabled, a stag with the crucifix between his horns appeared while he was hunting on a Good Friday, and turned him into a saint. M. Baudry's St. Hubert is stated to have been drawn from the present Duc de Chartres.

Art Literature.

A Manual of Sculpture. By GEORGE REDFORD, F.R.C.S., London. (Sampson Low & Co., 1882.)

"When troubles come they come not single spies, but in battalions." Little different is the case with art books, though their advent perhaps is better welcomed. Only a short while ago there was nothing in English that could be called a history of sculpture. Then came Mr. Murray's useful, heavy book, and now simultaneously almost are published two works claiming to be popular in their appeal. With Mr. Redford's we are at present concerned.

The manufacture of handbooks has of late occupied a large share—shall we say too large? of publishers' attention. One good result at least is that they and their public are getting to know what such a book should contain. An accurate chronology and a good index are the main requisites. To supply these requires patient labour and little talent. Mr. Redford seems well fitted for the work, and performs it fairly.

He divides his subject into four sections. The first is "technic;" under which he treats shortly and dryly of the various materials in which sculptors have worked, and again of the modes of working: of relievo, and of sculpture in the round. Somewhat incongruously also he introduces into this section matters which seem to belong rather to the next, treating of the various canons of proportion, from that of Polycleitus to that of Professor Marshall.

Section II is "aesthetic," treating of various ideals of beauty, their inception and debasement. This part of the work may be skipped with little loss. The subject is large and deeply interesting, and not one which can well be poked into the corner of a machine-made manual.

The third section, "Historic and Descriptive," gives a useful summary of the very familiar facts concerning the progress of styles in Greece, and has some pages also upon Assyrian art, in which the claim of that nation of "mighty hunters" to be considered the fathers of Greek sculpture as against the Egyptians is well stated. Finally we have short accounts of the various great temples of Greece, chronologically treated; and then a few pages on the debased art of Rome.

Section IV contains an "alphabetical list" of "examples of ancient sculpture." This strikes us as rather a curious plan; but so many examples are taken and the descriptions given are so strictly confined to useful information concerning them that we cannot but be glad to have them. Another useful feature is a chronological list of sculptors named by Herodotus, Pausanias and Pliny.

The book is very profusely illustrated, and the illustrations are very useful as aids to the memory, being in all cases good enough to suggest the general character of the object, whether archaic, or Greek of the Phidian age or Roman; though often gross libels upon the beautiful works they represent.

Illustrated Biographies of the Great Artists. (1) Ghilberti and Donatello with other early Italian sculptors; by LEADER SCOTT, author of *Fra Bartolommeo &c.* (2) Romney and Lawrence by LORD RONALD GOWER, F.S.A. (Sampson Low).

The latest editions to this series are pleasant reading, as reading of this kind goes, and sufficiently useful. If

there are any who want to know as much about the artists in question as is here contained it is almost certain they will want to know more. But here at least is to be had some general view of the subjects, and some guide to students who may desire to be further informed.

Mr. Scott's subject in particular is so large that he has room (as he tells us in a preface) for no more than a mere outline which may be of service as a guide to the student or the tourist. He tells us something about the principal sculptors of Tuscany and their works from Niccola Pisano down to Donatello. The exquisite work of Della Robbia and his school is perhaps wisely unnoticed. It is a large subject and belongs perhaps more properly to the history of pottery than of sculpture. Mr. Leader quotes his authorities very frankly. This may appear a small matter, but such small books depend much for their value upon attendance to such small things.

Lord Ronald Gower's accounts of Romney and Lawrence are naturally more readable as books than Mr. Scott's work, which compresses so much within so small a space. And the latter work has its value as a guide also. Mr. Algernon Graves, as its author tells us, has enriched the volume with a very complete catalogue of the painter's works, which occupies some fifty pages of the book. The lives of Romney and Lawrence ought to be known to all young artists. Never were two painters more immediately and triumphantly successful. One would know more of Romney, the happy painter of the incomparable "Emma, Lady Hamilton, maid of all work, model, mistress, ambassador and pauper" than we can learn from these scanty pages. We must turn then to the larger biography of Hayley, a sometime laureate to whom our author rather lightly refers as a forgotten poetaster.

Sir Thomas Lawrence, like Gainsborough, had a charm of person and manner which quickly brought him into favour. He began under auspices favourable as the world considers favour, but ominous to art. And as he began so he went on, as was harshly said by Opie, "making coxcombs of his sitters and allowing his sitters to make coxcombs of him." A brilliant and successful painter, with genius little or none. Here and there in his writings we have glimpses of finer feeling than his work displays, as when in the Sistine chapel, he says of Michael Angelo's work. "There is something in that lofty abstraction, in those deities of intellect that people the Sistine chapel, that converts the noblest personages of Raphael's drama into the audience of Michael Angelo, before whom you know that, equally with yourself, they would stand silent and awe struck."

In an article which Mr. Cosmo Monkhouse contributes to the *Century* on "Some English Artists and their Studios" we read of Millais—"I have his own authority for saying that it is not because it is easy to paint a child, but because it is the most difficult of all artistic exercises, that he has devoted so much of his later years to expressing the innocence and sweetness of tender age." In the same magazine is an article on Wagner, signed John R. G. Hassard, which is one of singular justice. By no means failing to give Wagner his due as a musician of genius, the writer says also that he "has been distinguished from youth to old age by his colossal impudence."

A paper on "Current Art" in the *Magazine of Art* (Cassell) selects for illustration by engravings Alma

Tadema's "Herr Barnay as Mark Antony", Briton Riviere's "The King Drinks", G. Clausen's "Gleaners", W. B. Leader's landscape "In the Evening there shall be Light", J. R. Reid's "Homeless and Homewards", A. Legros's "Death and the Woodman", and W. J. Hennessy's "En Fête. Calvados".

The failure of Mr. DAVID BOGUE, a publisher who had several art books in his list, is announced.

The sculptor studies the forms and motions of a thousand living men, but he copies no one of them. He is able to conceive and to create a form which is far above his actual experience, and which he uses as the fittest expression of his sublimest thoughts—*Greek and Roman Sculpture*, by Walter C. Perry (Longmans).

Correspondence.

ART AND PHOTOGRAPHY.

Sir,—In a paragraph in your August number, under the head of "Photographic Notes", it is said that certain of our foremost sea painters, myself included, are expert photographers, and that "the camera being taken on a yacht, instantaneous exposures are made of passing shipping, remarkable waves and skies, records of which once secured can be developed at leisure". As I cannot allow this statement to pass without notice, may I ask you, so far as I am concerned, to give it an unqualified denial. I neither possess nor use a camera. I certainly do endeavour to get "instantaneous records", but these are done with brush and pencil.

I am, Sir, Yours truly, HENRY MOORE.
4, Sheffield-terrace, Kensington, Aug. 19th, 1882.

ART AND DRESS.

Sir,—Those who protest against your paying any attention to the subject of dress in the *Artist* cannot be aware of the important position it holds in art. Your reply to those protests will surely be endorsed by every painter. Dress is a fine art in itself, which has materially aided the pictorial art; and many a fine picture would be comparatively nothing without it. What would become of the "Marriage at Cana" by Paul Veronese, in the Louvre, or his "Feast in the house of Levi", in the academy at Venice, if the grand Venetian dresses there displayed in full magnificence of colour and outline were replaced by gentlemen in black dress coats and trousers and white ties? Or how would the portraits by Vandyck and Rubens appear if their personages were clothed in frock coats, white waistcoats, and grey trousers? The difficulties that an artist has to contend with in dealing with modern dress are at times almost heart-breaking; instead of being a help it is a hindrance to his art; and none but those who have had to do it can understand the unenjoyable task of endeavouring to make a picture out of essentially unpicturesque materials. With women and children there is a chance, especially if they are pretty and are dressed tastefully rather than fashionably. But all that can be done with the men is to paint their heads and make them lifelike.

Any pictorial and at the same time convenient improvements that may be suggested in your article on dress will most certainly be welcomed by those who have to portray it. Yours obediently, G. A. STONEY.

19, St. John's Wood-road, Aug. 15, 1882.

MEN'S DRESS.

Sir,—The letter published last month in your paper opens a subject which seems generally considered to be beneath the notice of anyone other than a fop. The extreme narrowness of such thinking, however, on a subject which so nearly concerns us, and which even these times of "reform" cannot, and never will, shake off, need not here be dilated on. Now that people are beginning to appreciate the beautiful, (despite the slur cast on the word by the falsely called æsthetes), in matters of common life, men might surely endeavour to make their appearance more pleasing to others; a gift for which (in its proper use) they will always credit the other sex, and with approval.

One cannot but be struck, when riding down Rotten-row any hot morning in the season, by the funeral aspect of the otherwise well dressed men, unrelieved as it is by the usual brightness of the ladies' dress. Let no one imagine I would approve the vulgar appearance considered by too many to be the favoured of artists: the large wide-awake, the loose velvet jacket, ill-made trousers, and general untidy appearance; but surely we might use a little more colour without infringing on the quiet taste of the period, to which chiefly fashion has made us so accustomed. Nor do we readily believe how much fashion and custom have to do with forming our tastes.

Another question I would ask is, why should the evening dress of gentlemen exactly correspond with that of their footmen or waiters, to the cause of more unpleasant mistakes than would readily be admitted? Surely no other age has sanctioned such an unnecessary and foolish plan? To advert to the suggestions of your correspondent, I fail to see the superiority (for town use) of the "clerical felt" hat over the present silk, and do not think we require any more "attention" given to the "quietness" or tone in material; though now that trousers are not the meaningless bags of former years, I agree with him that they need not be condemned. As to the usefulness of discussing the question of "men's dress" I can offer no opinion, as our practical ideas seem led, if not governed, by the tailors and manufacturers of cloth.

Yours truly,

T. BROWN.

In a preface to the latest edition of his catalogue just issued Mr. Ruskin says:—"The just estimate of decline in the energy of advancing age; the warnings now thrice repeated, of disabling illness consequent on any unusual exertion of thought; and, chiefly, the difficulty I now find in addressing a public for whom in the course of the last few years of revolution old things have passed away and all things become new, render it, in my thinking, alike irreverent and unwise to speak of any once-intended writings as 'in preparation.' I may perhaps pray the courtesy of my readers—and, here and there, the solicitude of my friends—to refer at the time of the monthly issue of magazines, to the circular of Mr. Allen, in which they will always find the priced announcements of anything I have printed during the month." He goes on once more to deprecate the burden of unnecessary correspondence.

Mr. Melton Prior is the artist representing the "Illustrated London News" at Alexandria, and Mr. T. Schenberg, well known by his sketches of the Franco-German War, has proceeded to Port Said, in the interest of the same paper.

Sir Frederick Leighton is leaving England for a tour in the East, including Constantinople, Jerusalem, and Egypt.

Mr. MILLAIS, R.A., has taken the Murthly Moor, Aberfeldy, for the season.

SHEPHERD BROTHERS EXHIBITION includes important works by J. M. W. Turner, R.A., Sir John Gilbert, R.A., Sir Edwin Landseer, R.A., Marcus Stone, A.R.A., T. Sidney Cooper, R.A., Henry Dawson, E. J. Niemann, J. Syer, B. W. Leader, J. S. Noble, D. Bates, H. Wallis, W. Parrott, L. J. Pott, &c., &c.—27, King-street, St. James's, London; and 6, Market Place, Nottingham.

INDEX to the "Artist."—An Index to the *Artist* for 1881 was issued with the number for February. It can be had separately from the Publisher, Mr. William Reeves, 185 Fleet-street, London, E.C. by enclosing a penny stamp.

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PIGMENTS.—Nearly every number of the *Artist* for 1880 (Vol. I.) has information on this question. A few copies of the volume remain; price 10s. 6d., by post 11s.

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SOCIAL SCIENCE CONGRESS.

(From Our Correspondent.)



HE present meeting of the Social Science
Congress in Nottingham is the 25th anni-
versary of the institution of the association,
and the occasion was marked by an unusu-
ally large gathering. In the course of his
inaugural address the president of the year,
Mr. G. W. HASTINGS, M.P., referred to the educating
influence of exhibitions, particularising the county
exhibition in Worcestershire, which would, the speaker
said, repay a visit from any part of England. A few
hours here sufficed to see and understand more than
could be observed by days of travelling in the county.
Speaking of the rare value of the artistic collection Mr.
Hastings deemed it impossible to exaggerate the in-
fluence produced on the mind by the display of objects
of art, and touched upon the advantages to the bulk of

the people, who have few opportunities or none of wide
travel, resulting from the collection for their inspection,
in an accessible locality, of the art treasures of their
neighbourhood. Why, he asked, should not every
county in England organise such a display, and educate
its inhabitants to a knowledge of the industries and the
taste that exists around them?

Art and the People.

On the first actual working day of the congress the
special question considered in the art section was "In
what way can the influence of art be best brought to
bear on the masses of the population in large towns?"
The first paper read was that of Mr. T. C. HORSFALL,
in which the speaker referred to the strong love of
beauty gained by those who in childhood habitually see
beautiful things, but he believed that this sensibility to
beauty might be lost in the case of those who ceased
for a long period to see and think about beautiful things.

The importance of placing good labelled pictures of birds, flowers, country lanes, &c., in town schools was urged; as also pictures of historical incidents, and places mentioned in school books. Coloured plates and good woodcuts of the same object should be placed side by side, and the difference in the modes of representing form and colour in different arts should be pointed out. When chromolithographs are used in school collections each should have a label affixed referring to a good picture of the same subject in the art gallery of the town in which the school is situated. The art gallery of the town should contain appliances used in, and descriptions of, wood engraving, etching, &c. Each local collection should contain a few examples of well shaped jugs, cups, &c., labelled to the effect that they are well shaped.

Mr. Horsfall proceeded to advocate the opening of the central art gallery on Sundays, and gave his opinion as to the proper contents of an art gallery. He would also like workpeople to learn how many kinds of good art can be obtained at a small cost. To encourage study of art methods pictures should be placed side by side with etchings and other copies of them, and groups should be formed of representations by different kinds of art of the same subject.

Mr. JUDGE (in the unavoidable absence of the author, Mr. HODGSON PRATT) read a paper on the same subject, strongly advocating the opening of museums and art galleries on Sunday. In the discussion which followed there was a vigorous contest on the question of Sunday opening of museums; after which it was resolved "That this section recommends that the council request the Science and Art Department to seek to acquire the power of preparing and of selling at cost price, to persons or societies interested in education, representations of trees, birds, and other beautiful natural objects, good in respect both of fidelity to nature and of artistic quality."

In the ensuing discussion Mr. H. H. STATHAM said he should like to emphasize the doctrine that the bringing of artistic objects continuously before any one had in itself an imperceptible influence in the cultivation of taste. He should like to know however how a committee undertook to say what objects were well shaped and what were not. He was afraid of leading people to conclude merely that a certain style was the right thing, and losing sight altogether of the principles of art. The appreciation of the beautiful was intimately connected with the power to make tolerably accurate outlines, and that was an argument for greater attention to drawing in elementary schools.

In closing the discussion, Mr. AITCHISON, the president, said he hoped to see the day when less time would be given to breadwinning, and more to making life beautiful.

Musical Education.

On the following day the art department proceeded to the consideration of the special question:—"On the new Royal College of Music", a paper being read by Mr. CHARLES H. LLOYD, M.A., Mus. Bac., in which he discussed the probable influence of the proposed college (a) in rendering the British public more musical; (b) in re-establishing a national school of composition. Under the first head he pointed out that the public required (1) early elementary teaching of a thorough kind; and (2) increased facilities for hearing good music, especially by means of local orchestras. He thought the Royal College of Music was specially fitted

to bring about these results. Under the second head he contended that at more than one time we were equal to, or in advance of, continental musicians. English opera, since Purcell's time, had been kept under by the favour shown to the Italian school; but it was not killed, and only wanted encouragement to regain its former position. In church music we had a school of our own, but its former excellence would not be maintained unless young composers were more thoroughly trained than they were at present, and this the Royal College of Music would effect. In other branches of the art we had young composers who were already known abroad, though England was not yet sufficiently educated to appreciate them. In the discussion which ensued:—

Mr. YOUNG, the organist of Lincoln Cathedral, contended that we should be among the most musical people in the world if we only developed the musical faculty which we possessed. This development the Royal College would effect, and it must before long produce a school of music distinctive of the nation. We had a Cathedral School of Music which was unrivalled, but, much as our cathedrals had done, they had not met the requirements of the day. They did not afford sufficient scope for the full development of sacred music, and the Royal College was just the one thing needed to supply what was wanting. A chapel ought to be attached to the college in which there should be daily service. He did not accept the general opinion that the organ and the orchestra were antagonistic. The judicious combination of the two would bring out unexpected beauties in music. The college would afford facilities for the composition and performance of sacred music in which all the resources of the organ, the orchestra, and the voice combined would be brought into play. The result would be a development of sacred music of which we could have little conception at this present time.

Mr. H. H. STATHAM said that while he was entirely in favour of the establishment of the proposed College of Music, and believed that it would have an important influence in promoting a more thorough education in music in this country, he could not agree with much in the second part of Mr. Lloyd's paper. The attempt to prove that we had produced an important line of musical composers only amounted to what had often been heard before—namely, the enumeration of a number of mediocre men who had produced pleasing music. Was it, he asked, desirable to aim at the formation of a "national" school of music as regards composition? Did not a national style mean a limited and one-sided art? The one real deficiency in Bach, in some respects the greatest of composers, was that he was so exclusively German in style, with the characteristic German defects. The wider culture of Handel enabled him to blend Italian elements with German, and to appeal to wider sympathies. Mozart was another example of a perfect style, neither German nor Italian, but universal. Beethoven, in his finest works, showed the same cosmopolitan character and was by no means an essentially "German" composer. The only way in which nationality of style became of importance in music, was in connection with words, because the qualities of a language would certainly influence the rhythm and accent of the music set to it. But in instrumental music the greatest style was not national but universal, and this was likely to be all the more so now that international intercourse was much greater. Therefore he believed it neither possible nor desirable that the College of Music should produce what was called a "national" style of music.

Dr. GROVE did not think that England could now be regarded as a musical nation, for the love of music could not

be properly cultivated unless we had some standard of music. In England we were too much taken up with politics and money-making. We must, to a certain extent, get rid of these overwhelming occupations before we could get people to understand and appreciate music. There would be a hard task before the Royal College of Music. It would have to educate the teachers, and the teachers would have to educate the people. There would be no magic in the College of Music. It would, however, prevent musical pupils being sent to Leipsic for their education. There were now 150 English students there, and the reason was that they had not confidence in English teachers.

State of the Drama.

A paper on "The Education of the Drama's Patrons", by Mr. A. SAMUELSON, M.D., attracted so limited an audience that the chairman felt constrained to express his surprise that so profoundly interesting a subject had not proved a greater attraction. The paper spoke of the "shallowness and ineptitude" of most of the present productions for the stage, and recommended the universal and systematic study of Shakespeare by the youth of the nation.

In the course of the discussion which followed Mr. T. C. HORSFALL said it seemed to him that people were not sufficiently appreciative of their responsibility in the matter of going to, or staying away from, the theatre—that they did not exert themselves to go and support managers when good plays were produced; while, on the other hand, they were careless enough in going to witness pieces of worse than no value. Mr. RATHBONE, remarking that a poetic drama should be a drama first and poetic afterwards, maintained that Tennyson would never write a real play. The speaker advocated the re-writing of the plays of the older dramatists to suit the present day. Mr. H. H. STATHAM believed that if there were less importance attached to ballet and spectacle, incompetent acting would pass muster less readily. Mr. ROBERTSON thought people were too ready to bow down before Shakespeare; healthy recreation, not less than instruction was wanted in a theatre. Mr. ARCHERSON, as chairman, pointed out that the drama was surrounded by all the other arts; and maintained that it ought to be subsidised by the State.

Restoration and Anti-Restoration.

An appreciative, if not a very large, audience assembled to hear the reading of Mr. H. H. STATHAM's paper, the special subject for discussion being "What are the proper limits of conservatism in regard to ancient buildings?" The consideration of this question seemed by no means devoid of interest for the gentler sex, quite half the gathering, I should say, being composed of ladies. Mr. Statham, who, by the way, was not a stranger in Nottingham, having previously delivered an able lecture before our Arts Society, handled his subject in a common sense, practical fashion, such as must, I should think, have commended itself to the majority of his hearers. The view taken of the whole subject may be perhaps summed up in three of the lecturer's own sentences:—

It is certain that this age is not pre-eminently an architectural age, as the thirteenth century was; it is pre-eminently a scientific age; science is its peculiar mission. But that therefore no original architecture worth having is in any way possible, is a rash and somewhat pusillanimous conclusion. At all events it is quite certain that we

shall not produce any by propping up old buildings and watching them with our hands folded; and it might perhaps be suggested that if as much trouble and energy were expended in applying the mind to the problem of modern architecture as in mourning over ancient remains, our present condition might be better than it is.

In comparing the restoration system with the "let alone" method the speaker caused no little amusement by the display of a diagram showing the probable aspect of some of our cathedrals should the latter régime prevail; and went on to assure his audience that practical utility was "after all, one object of a building!" Very clearly and forcibly was the fact stated that:—

There are three different ways of regarding an ancient building, three different values which may attach to it, namely: its historical interest, its architectural beauty, and its practical utility; and it depends upon the relative preponderance of these values in any particular case, which we should adopt of the three possible courses, that of restoration, of removal, or of mere preservation in its existing state.

Referring to the modern zealot who advocates the retention of an ugly and unnecessary gallery, a hideous quasi-classic reredos, or any other blot on the main architectural design "simply because some blockheads put them there a century ago", Mr. Statham added "If any one will give me any logical reason why an addition, which was vulgar and tasteless when it was made, should become an object of enthusiasm because it has been there for a hundred years, I shall be very glad to hear it." Later on, when pointing out that some people seem to have entirely forgotten that our cathedrals and churches are buildings in present occupation, he aptly remarked:—

If it is to be laid down that those using the churches are never to repair or refurnish them, never to clean away whitewash and cobwebs or to lay down a new tiled floor, I suppose the same argument applies to old houses, and that the man who has the misfortune to live in an old Elizabethan house has no right to have his rooms repainted or redecorated, or to have any new furniture of any kind, on pain of æsthetic damnation.

Many readers of the *Artist* will doubtless agree with the sentiments expressed in the following:—

This very strong and exaggerated feeling about touching ancient buildings, even in the way of reasonable repair and refurnishing; which has made itself heard lately, is only one form of a prevalent false note in the life of to-day, consisting in a disbelief in and discontent with everything in the present, a continual sentimental yearning over the life of the past, or after some impossible æsthetic millennium of the future. Nothing done to-day is good; everything good was done a long time ago; and, conversely, everything that was done a long time ago was good. This unwholesome sentimentalism has affected the judgment of many persons in regard to all the artistic side of life, as well as in regard to social conditions; and one form which it takes is this exaggerated worship of old buildings, quite irrespective of the merits or defects which a calm critical judgment might see in them; the natural conclusion from which state of mind is, that there is no limit whatever to conservatism in regard to ancient buildings; that, however dilapidated, however useless to us at present, however really bad in style they are, they must be preserved till they come down of themselves, because they are relics of the past, and we poor creatures of the present can do nothing.

In speaking of reasonable repairs the lecturer stated that since drawing up his paper, a writer in "Cornhill" had given expression to ideas coinciding with his own

by advocating the replacing of the nose on a figure which was allowed to remain with an unsightly patch in the middle of the face rather than be interfered with. Towards the conclusion of the paper reference was made to the kind of sentimentalism exemplified in the statement which has been solemnly made that the undulation in the pavement of St. Mark's at Venice was intentionally made by the builders, and constitutes one of the special beauties of the edifice. "Persons who would say that", remarked Mr. Statham, "would probably say anything."

Mr. Aitchison being unavoidably absent from this day's deliberations, Mr. W. H. WILLS, M.P., presided.

A second paper, on "Church Restoration", was read for the author, Mr. SAMUEL HUGGINS, who did not present himself. This writer contended that every ancient building, whatever its condition, should be conserved. When such a building became decayed it should be repaired, not restored, which it could not be in reality. There was no such thing as architectural restoration: it was an architectural delusion. When an ancient cathedral was too far decayed for any repair to fit it for use, he would neither attempt to restore it nor pull it down, but supersede it by a new transept or chapel, and let the old building enjoy a sinecure.

Mr. T. C. HINE (Nottingham) thought that an endeavour ought to be made to preserve whatever in a church or public building represented the architecture, religion, or politics of a period; but that furniture and other things of a similar character should be adapted to the requirements of the present day. Mr. DENNY URBIN heartily supported Mr. Huggins's suggestion that ancient buildings should be preserved, and allowed to enjoy a sinecure, new ones being built for practical purposes. Mr. Statham's views were generally supported by Mr. HORSFALL. If, said this gentleman, the English people had a proper love of architecture, buildings would never fall so far into decay as to need "restoration". Others present joined in the discussion, amongst them being Mr. RATHBONE, who objected to restoration of the kind practised in Belgium, in the matter of painting cathedrals. Though the opinions on this engrossing topic were varied, I think Mr. Statham's disciples were in the majority.

I might add that Saturday was observed at the Congress in part as a relaxation day, when excursions were made to several places of interest in the locality, amongst them being the restored minster at Southwell.

WM. GIBBONS.

The Art President's Address.

The presidential address, delivered by Mr. GEORGE ARCHISON, A.R.A., in the Art Section is summarised in its opening paragraph as intended to consist of some remarks on the fine arts generally, on the causes that hinder or help their progress, on the means to be adopted to widen their scope, and, if possible, to heighten their aim, and also on the best means of spreading their influence amongst the people at large. The fine arts, he said, are trumpet-tongued, and the mere mention of them stirs up within us a jostling crowd of emotions and memories inextricably connected with civilised man:—

All the eloquence that has thrilled our souls or fired our ambition, all the painting that has entranced us by its splendour of colour, all the sculpture that has fascinated us by its perfection of form, all the poetry that has en-

chanted our ear by its melody and rhythm, and enthralled our minds by its beauty or passion, all the music that has stirred our blood or softly cradled our tired spirit, all the anguish and rapture, the tears and laughter that have been called forth in us by the drama, all the architecture that has awed us by its vastness and its shade or charmed us by its dignity and grace—all point back to the fine arts.

We can hardly, continued the President, picture to ourselves the present civilisation without the fine arts. Fortunately we had in our own time poets with the same gifts as their mighty predecessors, admirable painters, striving to rival the giants of the Renaissance, and sculptors; we had admirable composers, our architecture was improving, and we had acting. Most of the dancing in Europe might, he thought, be excluded from the fine arts and take its place amongst difficult gymnastics, though we might see amongst Greek bas-reliefs and vase paintings how perfectly dancing once realised its claim to be the poetry of motion. The President advocated a comprehensive cultivation. Each person should endeavour to cultivate a taste for all the fine arts, so as at least to be an intelligent admirer of their excellence. The Greeks found that those who practised the five exercises were finer men than those who even excelled at one. We ought to train the emotions and the sense of beauty as well as the physical and mental parts of man. The fine arts had been hindered, if they were not still hindered, by asceticism:—

If it be our duty to shut our eyes and ears to everything beautiful, not only to avoid, but even hate and loathe it, then we must necessarily cause the death of the fine arts; but I believe that, except at special times, really times of war, when we are fighting for some high principle, and must "scorn delights and live laborious days", it is not only not our duty to shut our eyes to the beautiful, but it is a positive disregard of one of the most important lessons nature offers for our learning.

It seems to me that nature silently points out that the contemplation of beauty in form, colour, and sound, is the true recreation of man, that if he will but partake of this banquet which she spreads without cost and almost everywhere for him, he will be both happier and more noble. She seems to me to say, set yourself to unfathom my laws by patient and laborious effort, and I will give you health and riches, power and understanding; I will fill your mind with thankfulness and wonder, my forces shall be your slaves, and they shall toil for you—you shall have every bodily want supplied, you shall have delicious things to eat and drink, you shall even find things to cure sickness produced by your ignorance or by accident; but if you would have delight, look at the sunshine, at the sky, at the rivers and mountains, at the trees and flowers, enjoy the perfumes, listen to the birds and the waters. Nay, I will do even more for you, I will inspire those whose hearts throb with emotion at the sounds and sights of beauty, to fix for your enjoyment the fleeting beauties of the hour, and I will inspire them to create things which are more in unison with your apprehension than my own works.

The fine arts had again been neglected through the astounding discoveries in natural science, and the development of the applied arts. How could we widen the scope of the fine arts? In many of them their scope is much restricted:—

How narrow is that of painting; and yet at the present moment it may be said to be one of the most favoured arts in England. Yet there is scarcely a public building that is permanently adorned with paintings of the more striking events of our history; barely a fine historic mosaic; and, as far as I know, not one outside a building. And yet the

back walls of porticos seem to call for them most vehemently; and as for sculpture, it can scarcely be said to have any scope at all, except in portrait busts and statues.

If we cannot expect the perfection of the nude figures of the Greeks, even if we do not desire it, the whole range of sacred and profane history is open to us for sculptured illustrations. Every town of Italy is full of sculptured friezes, every church of sculptured pulpits and fonts, tombs, doors, and tablets. We do not expect to find sculpture on the poor man's cottage, but we might hope that even a modest house might be adorned with one little bit of this lovely art. Civilised man should have some more feeling for dignity than to live in a house that is but a sort of aggregation of dog kennels, and would be scorned by a savage. I confess that the imitation Gothic now so rapidly passing away has had something to answer for. Though the real Gothic reached the highest pitch of inventive and scientific construction in stone, and embodied the taste and skill of its age, modern Gothic is but the reproduction of the taste of a semi-barbarous time, and cannot bear comparison with the refined productions of the best modern painters and sculptors.

About music, "that gentler on the spirit lies, than tir'd eyelids upon tir'd eyes," I will say but one word, and for this most cogent reason, that I am absolutely ignorant of it; but I am happy to say that my defect will be atoned for by a discourse on the subject by one who does, and the presence of my friend Mr. Statham ensures an able discussion. But I would beg all of you to reverse Lord Chesterfield's advice to his son, "If you love music, don't fiddle yourself, but hire a fiddler." All of us must have some indoor recreation, and the time will come to most men when failing eyesight makes reading irksome, and music is said to be the only fine art people will practice purely for their own delight: how much sweeter would it be to most men if they could delight themselves with the concord of sweet sounds than be driven unwillingly to whist or billiards.

How could we heighten the aim of all the fine arts? The answer was simple, but complete: let everyone heighten his own aim, and the thing was done. After some further observations, Mr. Aitchison made some remarks on his own art, architecture. He said:—

I shall not attempt to exalt the great architects above the great men in the other fine arts, but at any rate I know more about the difficulties of architecture than about those of any other fine art. A building has to be made convenient for its purpose, and to be securely built—both difficult arts, though perhaps not fine arts. It must be imposing, dignified, or graceful, before we admit it to be architectural, and yet the difficulties may be almost insuperable; to take a high rank, it must plainly declare its object, it must at all events not be mistaken for a class to which it does not belong, and moreover it must be in accordance with the tastes of the age. But what if the age have no taste, and only asks for a brick wall with holes in it—what is to be done then? You may point to many a fine front as a contradiction, but be sure that, however fine that front may be, if there be a back that only the owner sees, it is a plain brick wall with holes in it. If it were done for the owner's delight, he would be more anxious for the part he sees to be beautiful, than the part he rarely or never sees.

A real love for anything is the beginning of culture, and is a stimulus to the creative artist, but a pretended love is merely a blighting curse. To love plainness is the honest confession of insensibility; to love dignified or elegant simplicity is to love the very highest form of art. I would fain see every man having his own house built to meet his own requirements, both of arrangement and beauty, and not living like a soldier-crab in the left-off shell of some one else; and that he should at least have something

put on it that is interesting to him, and have this done by a good sculptor or a good painter—an episode of his life, a family tradition, or something natural that he loves, be it but a dog, a cat, a sparrow, or a flower.

The address concluded with some statement of the president's views on the function of the state in regard to art. He said:—

There are two theories of government at each end of the scale—one in which government does everything and possesses everything, down to the penny steamboats and the apple-stalls; the other which confines it to external and internal police and the enforcement of contracts; and I think, as a rule, our prayer should be that of the French merchants, 'Let us alone.' Still there are certain things to be done and certain contributions to be made by all for the good of all, and this the Government alone can enforce.

Every Government should at least desire to have the people free, virtuous, and healthy; courageous, industrious, and happy. Doubtless the way of obtaining these six desirable conditions is being shown in the other sections, but we want more; we want every one of our people to be raised by the exercise and enjoyment of all his higher faculties, and for the sake of the nation we want all our human raw material to be worked up. When we use the word "free" as applied to costly things, we know that nothing is free but light and air, and few of us can get our due allowance of these; what we mean is, that they must be bought by national co-operation, every man paying his quota, and every one getting his full enjoyment. So I say we want free parks and gardens, free lending and reference libraries, free picture galleries and museums, and—I suppose the musicians will say—free music. And that these may be used and enjoyed by the bulk of the nation they must be open on the one day in the week when the people are free from toil; and I would add fine contemporary buildings and monuments enriched by the sculptor and painter. Such things stimulate emulation more than any number of triumphs of bygone days, and can be seen Sundays and week-days alike.

The Government does something for architecture when it picks out the best architect for a public building, and it did something once for painting and sculpture when it had the frescos and statues at the Houses of Parliament executed; but, as far as I know it has never done anything for poetry, for music, or for the drama. It must be a great incentive to excellence to have a poem declaimed, an oratorio played, or a drama acted before the assembled people, and with all the excellence and appropriate surroundings that a nation only can afford.

We have colonies and dependencies in Asia, Africa, America, and Australia, and nothing is more wanted than a means by which all these branches of the English race may be knit together. Our one national holiday is the Derby day, devoted to horses alone. Is it too much to suppose that we might have combined with it for one week, and with the betting-ring suppressed, a festival to celebrate the highest achievements of men? If the ancient Greeks could do it, why could not the England of to-day?

In the course of his address Mr. Aitchison observed that it was only under enthusiasm that man attains his full height; and the only enthusiasms that had hitherto had a great hold on mankind were the religious, the patriotic, and the benevolent, though perhaps we were on the eve of a scientific one.

Reformed Dress.

In the health section Mrs. King, of the Rational Dress Society, read a paper on dress reform, which, she said, met with very little opposition now, compared with

the almost savage attack made when reform was formerly attempted. The greatest difficulty had come from the "trade", who made money out of women's folly and vanity. But the trade would not be injured if female dress were regulated by good sense and right principles instead of by folly and whim. In order to gain the support of the trade, the society were offering a prize of £30 for a dress which should have grace and beauty combined with health, comfort, and convenience, and not depart too conspicuously from women's ordinary dress. Prizes were also to be offered for the best tricycle, lawn-tennis, cricketing, and skating dresses.

Continuing her paper, Mrs. King described the "rational dress" of the present and what she thought it would be in the future. She said she wished to place the matter fully before her audience, and not to have any mental reservations on the subject. People were afraid that the divided skirt was the thin end of the wedge leading to women adopting masculine attire, to their taking too much and too violent exercise, and so finally becoming masculine in tastes, habits and character. It would no doubt surprise many of her hearers when she said that in the future to which she looked forward she hoped to see women much more feminine and truly womanly than at present; but people were apt to think the reverse, as in the beginning they were obliged to commit the unpardonable offence of "trying to imitate men". This she said was unavoidable, as nature, no doubt very improperly, had thought fit to imitate men in giving her also two legs instead of several, or one as her dress would seem to indicate. Without some sort of two-legged dress the first requisite of clothing, namely—freedom of movement, could not be attained. In a dress of this kind a sort of picturesque grace would be found of the style we pretend to admire in the dress of the peasant woman where an easy and convenient national costume has been adhered to.

It had lately been said, Mrs. King observed, that as civilization advanced people discarded gay colours in dress; she hoped this was a mistake, and that the tendency would be in an opposite direction. We could not afford to lose beauty of colour any more than beauty of form. In conclusion Mrs. King hoped each sex would benefit by imitating the other in dress, men taking what was best in women's dress, namely colour, but without becoming vain and effeminate, and women taking what was best in men's dress, namely freedom, but without thereby becoming coarse and masculine.

ENGLISH PROGRESS REVIEWED BY A FOREIGN CRITIC.

A German critic, Herr ZIMMERN, has been describing to his countrymen the recent progress of the minor domestic arts in England. He is more especially struck with our improvements in furnishing. The walls of rooms are no longer, as formerly, he says, pasted over their entire surface with one and the same pattern of paper:—

Who does not remember the unpleasant effect that used constantly to be produced by the repetition of the same glaring or tasteless wall-paper perpetually forcing itself upon the eye,—a pattern which had been known ever since paperhangings had come into existence, and which had to be endured from the difficulty of obtaining anything better? This, which was formerly a necessary

evil, is so no longer. In England people have at length arrived at the conviction that wall-paper ought to be regarded simply as background. Hence they have softened its tones; they have made the figures upon it less distinct and less prominent, and avoid the mistake of making the colours of the ground and of the figures different or inharmonious. Patterns with a white ground have almost disappeared, and dark toned blue and green are more and more coming into vogue.

But this, Herr Zimmern recites, is not all. A new arrangement is now made with the surfaces of walls,—they are divided into two divisions horizontally, and the lower portion is decorated differently from the upper. On this, the great dado movement, the German observer remarks that the original idea in the division appears to be that of the old panel,—that is, a protective covering for the lower parts of the wall by wood or some other material not easily injured. For this purpose, matting of various patterns and colours, consisting of plaited straw or cocoa-nut fibre, is very popular. Another frequent material is pressed leather and various imitations of it. If these imitations only prove durable, they may be regarded, it is observed, as perfectly adapted to their purpose. This material, which is a kind of oil-cloth, (Lincustra-Walton seems to be referred to), avoids the ordinary defects of oil-cloth, and is not covered with mosaic or carpet-like patterns of figures. It is produced in simple colours, quiet and pleasing to the eye, and deserves, the German writer thinks, to be more generally used:—

However, with regard to the lower portion of room walls, it is commonly the fashion, although many artistic authorities place their veto upon the practice, to cover it only with paper of a pattern different from that on the upper half. It is still a matter of dispute whether such an imitation of a panel or dado in a dark tint does not offer a practical advantage, and whether, apart from this consideration, it is not artistically defensible on the ground that it serves to break the monotony of a large surface of wall. With regard to walls of small dimensions, however, it cannot be disputed that they would be better without any such break or division. Unfortunately, the builders and decorators of small houses are precisely those who are most inclined to a slavish imitation of the prevailing fashions, and so the panel-like divided walls are seen almost everywhere in small rooms.

With respect to the woodwork in the interior of houses, a considerable improvement is reported by our German reviewer. Instead, as formerly, of endeavouring to impart to it a painfully-elaborated similarity to some more valuable kind of wood, woodwork in English houses, he says, is now either painted so as to harmonise with the wall-paper, or it is simply stained and varnished. This is gradually leading to the adoption of better kinds of wood instead of deal. The beauty of the natural grain of different kinds of timber is being more and more recognised. It is certainly a sign of progress that the practice is on the decrease of painting one kind of wood so as to resemble another, of making mortar look like marble and oil-cloth like mosaic work. Still the change is only going on so gradually that the observer, when he sees the odious old patterns constantly turning up again, often feels tempted to believe that their supposed decrease is only imaginary.

The custom of covering floors with fixed carpets, which was formerly universal in England, is another matter which the German writer refers to. The innovation, to which importance is attributed by the writer,

as contributing to health and cleanliness, has, of course, necessitated greater attention being paid to the quality and appearance of the wood of floors :—

Carpets are now being employed of designs adapted to the apartment, and the English eye is becoming accustomed to the patterns prevailing in oriental carpets. This improvement in taste is also producing its effect in the carpet factories of the country, and the harsh and glaring contrasts which once prevailed are giving way to more harmonious patterns and more appropriate combinations of colour. Although, as part of the wooden flooring is now allowed to be visible, more attention is paid to the timber employed, yet oaken and inlaid floorings are still rare. The ordinary deal planks, of course, look poor, and they are accordingly being stained, and inlaid work is being introduced, of elegant and durable workmanship.

The changes which have of late taken place with regard to fireplaces and mantelpieces are described as even greater than those in the floors and walls. Low square grates, a covering of glazed tiles, and a low simple fender, are now used in place of the old high round grates, with black or black-leaded sides and high fenders. The glazed tiles are in every way recommended. They "are, or might be, pretty." They are easily cleansed, and they throw the heat back into the room. Like everything made by the hand of man, however, this form of decoration, it is remarked, can easily be made ugly, and not a few of the so called artistic tiles used in new houses, Herr Zimmern thinks, might serve as examples of what ought to be avoided. The low and simple fender is worthy, he thinks, of all praise, whether it consists of brasswork or of a stone border. The re-introduction of wood as the material for the chimneypiece is spoken of as having produced a sort of revolution in large houses. Artistic decorations, often models of the fifteenth and sixteenth centuries, are everywhere to be seen, and they are often of such dimensions as to reach many feet above the chimneypiece itself. Of course, says the German critic, the value of these productions is very various. Very recently they have begun to be overloaded with ornamentation, a fact that is not altogether satisfactory.

In the case of curtains and blinds, the same change of taste is noted as in the carpets and paperhangings. The figures are less prominent, the tones of the colours less glaring or definite. Pale green or brownish nuances have taken the place of white. This replacing of the glaring white by other and softer tones in the new fabrics is a characteristic mark of the change of taste in the decoration of rooms. The change of fashion in the furniture of the English living-rooms which have been thus revolutionised is likewise noticed. What is referred to as its chief feature is its greater simplicity, a larger variety, and a departure from the rigid symmetry of former days. The heavy table that used to occupy the middle of the drawing room was first pushed to the side, and finally got rid of altogether. The return to old forms, and a suddenly awakened interest in the products of Japanese art, had resulted in producing an immense multiplicity in the forms of chairs and tables. Herr Zimmern says :—

Wooden chairs are now straight and square. Arm-chairs, or easy-chairs, are now formed of every conceivable shape. Basket work is increasingly patronised, and chaises longues and small work-tables and tea-tables are becoming more numerous. Instead of the unavoidable old chiffonier, elegant bookcases and cupboards are now to be found. In their chief lines they are mostly simple, but if, as frequently

happens, they are imitations of Japanese original work, their two sides are often dissimilar. The panels are sometimes adorned with paintings, but the latter are subject to a modification or transformation, which is likewise attributable to Japanese influence. The idea hitherto prevailing in Europe of a regular pattern placed in the middle, which has been handed down to us, not from Greece, to which it is often attributed, but from the Byzantine style, which, of course, itself sprang originally from Greece, is diametrically opposed to the Japanese principle. The art of Japan shows an aversion to symmetry and repetition. For example, instead of decorating a plate or tea-cup with the traditional wreath of flowers round the edge, and with a single flower placed uniformly in the centre, it will ornament such articles with an irregular end of a twig or branch running across from the circumference on one side to the other, and suddenly breaking off at the boundary line. This new idea has been taken up with avidity, and there are few branches of English art in which its influence is not to be traced. Fortunately it has not extended to the carpets and paperhangings, for, as these are naturally only background, figures of the kind described would be entirely out of place in them.

Upon the whole, Herr Zimmern thinks, the Japanese influence in England has been most salutary, particularly from the fact that it has diminished the inclination to constant mechanical reproduction,—a tendency which has been fostered by the former high estimation of symmetrical form, coupled with the development of machine work. Japanese taste, however, like Byzantine, has its dangers, and the English artist and art workman, although subject to both influences, has not yet, the critic says, attained to the well proportioned achievements of the Greeks, whose products observe the due mean between total disregard of all symmetry, on the one hand, and a mechanical uniformity on the other.

Herr Zimmern remarks that the introduction of the Japanese wall screens, perhaps more than all the other changes, has contributed to give a new character to English dwellings. Next to the banishment of the large central table, nothing, he considers, has so greatly contributed to render reception rooms comfortable, as the introduction of these wall screens :—

Moreover, their own surface affords room for tasteful decoration, which in importance is hardly second to that of the room walls themselves. In most cases the screen surface is made of some textile fabric, but sometimes of paper. Very recently the fields have been occasionally formed of wood-carvings in openwork designs. This latter species, which reminds us of Moorish wood and stone work, is often very effective in appearance, but the object of the screen to protect from the heat or draught cannot, of course, fail to suffer much under this style of ornamentation. For small screens, coloured glass has often been employed of late. With appropriate colours, like the deep blue of peacock feathers, which is mostly chosen, these screens look very well, but their weight tells against their general adoption. The prettiest, and at the same time in everyway the most handy, screens are those consisting of a bamboo, cane, or some other light frame hung with Turkish silk. Few articles would, ten years ago, have filled an ordinary decorator with greater astonishment.

Considerable as has been the deviation from the old paths in regard to the furniture and fittings of English living-rooms, the new tendency is declared by the writer to be everywhere far more observable in the case of objects of a purely ornamental character. Pottery in particular, he says, has developed itself in England to a

degree never yet attained in Germany. He goes on to describe our Doulton ware, of which he says the forms are exceptionally pure and classical, and the lines of the ornamentation are mostly worthy of the form. Amongst the most charming, he considers, are the outlines of animals on a brown ground by Miss Barlow. The defect of the Doulton ware is pronounced to be a tendency to overdo the ornamentation and colouring: an absence of repose. "As works of art those are the most admirable which are least marvellous or surprising." Of china painting Herr Zimmern remarks that it has for a number of years past acquired in England the character of a fashionable amusement, and many ladies devote their leisure to it:—

It cannot yet be affirmed that the efforts of the dilettanti in porcelain painting have produced many works of great artistic value, a fact which is probably attributable to the general ignorance of the fundamental principles of art prevailing amongst the ladies taking up this amusement. But where, as has been increasingly the case of late, this branch of art has been taken up by genuine students of art, the results have often been excellent, and articles have been produced which have been extensively purchased and have contributed to that improvement in porcelain painting which is everywhere making itself felt.

Of the artistic products of the needle in England many modern samples, the writer considers, will compare advantageously with the best of the older articles:—

In some cases the strict limits of art have been transgressed, but such instances are rare. The achievements of the special school for needlework show best upon screens and curtains, but it is beyond the field of an exhibition that they celebrate their greatest triumphs. This triumph arises from the fact that they have completely extirpated that barbaric kind of wool-working which was formerly the pride of English women.

Another branch of ladies' work which has of late begun to be cultivated in England is the Gobelins painting. At first it aimed at copying the Gobelins work with the brush. But to copy at second hand the pictures after which the original Gobelins were executed appears a very unfavourable course of procedure. However, it has already been abandoned, and in place of copying the worked tapestry a sort of durable painting on rough fabrics for curtains, &c., has been substituted. Whether this young branch of art has a future before it, it is impossible as yet to predict.

Such, says the writer, are some of the fields in which art has in England made astonishing progress in recent years.

Exhibitions.

ROYAL SOCIETY OF ARTISTS, BIRMINGHAM.

(From our Correspondent.)

This society opened its autumn exhibition on the 28th of August. These exhibitions have now been continued for nearly half a century: the present collection, though smaller numerically than that of last year, is universally acknowledged to surpass all its predecessors in the high quality of the works exhibited. Great efforts had doubtless been made to obtain as fine a show as possible in anticipation of the great influx of distinguished visitors at the triennial musical festival. The result is certainly very gratifying.

Some of the most popular pictures from the Royal Academy and Grosvenor Gallery are seen here under new conditions, and look decidedly better for the change.

Amongst these the works of Mr. Frank Holl, A.R.A., have an interest distinctly local as well as general. The presentation portrait of the Rt. Hon. John Bright will add to this gifted artist's growing fame. It is a great success, both as a likeness and as a work of art, and gives great satisfaction to the subscribers. The fine portrait of Miss Tonks, which was so much admired at this year's Grosvenor, is here hung as a companion to that of her brother, Edmund Tonks, B.C.L., which is no less full of life and character.

Most of the members of the society are very well represented. Mr. Henshaw shows only one picture, "The Broken Bough", but it is a very fine example of the forest scenery which he loves and paints so well. Mr. E. R. Taylor displays his usual versatility and industry, with more than his usual success. In portraiture and in landscape, he has been equally happy: he has made a distinct advance. Mr. S. H. Baker's landscapes are somewhat sober in tone, but very beautiful, and thoroughly conscientious. Mr. Munns has two striking portraits, and a vigorous landscape.

The honorary secretary, Mr. Jonathan Pratt, shows two portraits treated as pictures, and also two figure subjects from Brittany. Mr. Edwin Taylor has several pleasing landscapes. Mr. Radclyffe has views of Morecambe Bay, etc. Mr. Harris still pursues his Tangier studies, and Mr. Horsley his winter and other scenes.

The associates are not all contributors. Mr. Breakspere sends nothing, and Mr. Langley only one small study, but that is excellent in quality. Mr. W. J. Wainwright sends only one picture, "Petitioners in the Ante-chamber;" but in that he has shown such exceptional ability that it must be regarded as one of the gems of the exhibition. Mr. Harper contributes only one work, which is of considerable importance, and is entitled "The Pharisee and the Publican." Mr. O. Baker and Mr. W. H. Hall have some excellent landscapes.

There is much admirable work shown by other local artists. Mr. Edwin Harris sends a clever and effective study of a Breton girl preparing the family vegetables. Mr. W. E. Harris's "Cader Idris" is exceedingly good. Mr. Vernon has some good landscapes. Mr. H. Howard sends two works which show him to be a true lover and student of nature. Mr. W. B. Fortescue has a good study of a head, and Mr. Claude Pratt three studies of Cornish fisher folk. Mr. J. Fullwood has an admirable lane scene, and a vigorous Cornish coast scene. Mr. C. C. Read makes steady progress. Mr. F. G. Jackson's "Orchard Study" is capital. Many others might be particularly referred to, but my notes must end here with the remark that there are to be found a much greater number of good pictures than usual in this collection, and bad ones are much less numerous.

BRIGHTON.

(From our Correspondent.)

The Corporation of Brighton ninth annual exhibition of modern pictures in oil was opened to the public on Thursday September 21st. There are altogether close on 500 pictures in the collection. E. Armitage, R.A., has two. Alfred Parsons shows "An October Evening," a fine study of day-fall over a quiet landscape. J. S. Adams has four works; including "Cattle on the Cliffs at Boulogne—Sunset", a group of cattle in quiet repose. Davidson Knowles has also four pictures on view; of

these I prefer that entitled "By Appointment", which shows a well drawn figure of a young lady rising from a seat to welcome some coming visitor. This picture will well repay inspection, as the colouring is excellent. Miss Eleanor Brace has five exhibits, four of which are fruit and flowers, for which this talented artist received this year the National bronze medal; her "Pink Tulips" is a fine study of colour; a landscape by the same lady, "Near Hassock's Gate", is not so successful. F. G. Skeats has a well drawn study of "Beeches in the New Forest." Miss Edith Heckstall Smith has three still-life studies which shew a great advance on her work of last year; in her "Dog Roses" the drawing of the pot in which the roses are shows much study and care. Clem. Lambert is represented by his Academy picture "Ebb Tide", which shows with great faithfulness a steam tug and vessel lying by the side of the quay in Rye harbour. Mr. Lambert has also four small cabinet pictures; of these his "Two to One. Bar One!" shows two betting men on the course with red hats trying to induce the company around them to take odds; the colouring is, as usual with Mr. Lambert's works, faultless. E. M. Edmonds has two very pretty landscapes; of these "On the Ambleside Road, Windermere" is the better, the trees being well grouped and coloured. C. N. Kennedy's "Boxing Night", and E. Berninger's "A Street Scene in Cairo", will be sure to attract attention. W. Lewis's "Bradley Wood, Newton Abbot, Devon", is a pleasing landscape; the colouring of this little picture is natural, and a figure of an old man lends interest. Arthur Smith has two sketches from nature which are pleasing in colour and tone. From J. S. Kinnear comes a well executed portrait of Dr. Ross. James M. Burfield's work, "The New Home in the Far West", is a clever bit of colouring and careful drawing. Amongst other artists who have works here, contributing to the interest of the collection are E. Hayes, Hilda Montalba, E. G. Handel Lucas, R. H. Nibbs, A. Willett, A. F. Grace, J. Aumonier, Percy R. Craft, Emily E. Cremer, Chevalier L. Desanges, Richard Elmore, H. Fantin, Louise Jopling, Henry T. Schäfer, Gustav Schulz, J. R. Wells, George Ruff junr. and Mrs. A. F. Grace, who has sent excellent portraits in vitrified enamel. The exhibition is pronounced by all who have seen it to be far above the average of former.

BRIGHTHELMSTONE.

DUBLIN.

(From our Correspondent.)

The national exhibition of arts and manufactures, the opening of which was mentioned in my last, is a great success; after many difficulties a suitable site was obtained and three months later the opening ceremonies occurred, the building being erected and filled (almost to crowding) with exhibits in that unparalleled short interval. As no contractor could be found to complete the work in the required time the company undertook the task themselves, and right well have they carried it out. It covers a surface of 100,000 square feet, and was designed by Mr. G. Ashlin, A.R.H.A.; its contents represent the minerals and manufactures of the country together with the materials and machinery necessary for their working, whether of Irish production or not, a very large collection of pictures in oil and water colours, and the best collection of sculpture ever brought together in this city.

The principal art gallery is a well lighted room 140 by 33 feet, and contains 394 works; chief amongst which are "King Cophetua and the Beggar Maid" by D. Macclise, R.A., "Earl of Northumberland", Sir J. Reynolds; "The Duke of Richmond", W. M. Cumming, R.H.A.; "King George IV.", Sir Thomas Lawrence; "E. Dwyer Grey, M.P. in his robes as Lord Mayor", Sir T. Jones, P.R.H.A.; "Christ carried to the Sepulchre", A. Ciseri; "Chateau and Garden Party", Pohle; "The Prison Window", Henry Wallis; "Pat amongst the Old Masters", E. Nichol, R.A.; "The Tired Model", E. Shiel, R.H.A.; "On the Outskirts of the Forest", E. B. De Satur; "Dutch Pinks returning from Sea", E. Hayes, R.H.A.; "Companions", F. Walker, R.H.A.; "A Sunny Day in Killarney and Flood in the Dargle", V. P. Duffy, R.H.A.; "A French Market Place", V. Gilbert, H.R.H.A.; "Sabrina Fair", Sir Thos. Jones, P.R.H.A.; "On the Hill", Alfred Grey, R.H.A.; "A game of Bowls", A. O'Kelly; "Corn Field, Loeh Achray", S. Catterson Smith, R.H.A.; "Fruit", Mrs. Weiss; "The Vale of Knockmaroon", A. J. Mayne, R.H.A.; "Toilers of the Sea", Chas. Stuart; "In the leafy month of June", E. J. Brennan; "Breton Peasants at a Well", Adrian Stokes; "The Wounded Poacher", H. T. Jones; "A Reverie", A. W. Baynes.

The water colour gallery is a badly lighted room in the permanent building and contains 841 pictures, amongst which are "Pass of Kimaneagh and Glenbeg", by H. A. Hartland; "Eventide, Venice", N. Walsh; "On the Dodder", L. K. Bradford, A.R.H.A.; "On the Sea Shore", W. Goodall; "Miniature of O'Connell", Sir Thos. Lawrence; "The Old Home", F. S. Walker, R.H.A.; "At the Garden Gate", Jose Juliana; "Early Summer, Burnham Beeches", Andrew MacCallum; "Silver and Gold", S. A. Black; "Venetian Fishing Boats", N. Walsh; "Pilgrimage of Monks", L. Hague; "Thoughts of Home", Marcella Walker; "Study from Nature", James Grey, R.H.A.; "Lady Bird, Lady Bird", C. Russell; "Corn Fields", H. A. Hartland; "Journeying to the Well", A. J. Bayes; "Southwold", J. Aumonier; "The Ford", E. Varser; "The Marseilles Prison", W. P. Frith, R.A.; "The Narrow Way", W. J. Webb; "Outward Bound", E. Hayes, R.H.A.; "Race Horses", William Osborne, R.H.A.; "Beach Waves", E. B. De Satur; "Willow Brook", S. A. Black.

Sculpture is represented by over one hundred casts, amongst which are many of the best works of J. H. Foley, R.A., "The Drunken Fawn", "The Resurrection", (a group in marble) and the Dead Christ by J. Hogan; while "The Tarpeian Rock", "The Expulsion", and "St. Agnes preparing for Execution" sustain the reputation of Mr. T. Farrell, R.H.A., as our greatest living sculptor. James Farrell, A.R.H.A., is represented by quite a crowd of works all giving evidence of his great poetic feeling and imagination. The "Madonna," "Joy," "Sorrow," "Genius of the Wood," and the "Bard," are all works of a very high order, "Night and Morning", by M. Lalor, "Pandora," "Sleeping Youth and Peri," John Farrell, and a "Pietta" by Joseph Farrell all contribute to form, as I have before stated, the best collection of sculpture ever brought together in this city.

The art industries are well represented: a notice of these I may give you in my next. The hanging and arranging of the art section was most satisfactorily performed by P. V. Duffy, R.H.A., and T. Farrell, R.H.A.

GLASGOW.

(From our Correspondent.)

At the third annual exhibition of works in black and white are shown, on screens, in the centre of the large room, 138 etchings by Charles Meryon, which form very interesting objects of study both to the expert and to the ordinary observer. The new work in this exhibition is much more equal than it has been in any of the others: our local artists have made great progress, and are by no means so far behind the French and English workers in black and white as they were; in many instances, to judge by the prices, they think themselves superior. There are six examples of Prof. A. Legros's work, hung in good places in the large room; these have a look as if the artist had laid on his large washes, and forgotten to work them up, so as to show shadow, form, or anything else. J. D. Watson has six pencil sketches hung on the line, as they deserve to be. A sketch of a "Gipsy Head" by L. Alma Tadema is, and even the scratches of Whistler and Millet, may be legitimate objects of exhibition; but the hanging committee should have spared us such an exhibition as young Mr. James Paterson's "Leaves from a Sketch Book" (pencil). "Retrospection," by T. Byron Lysle, as well as can be seen without a ladder, is excellent in drawing, modelling, and composition; the expression is particularly good, and it is finished in a manner attempted by few of our Scotch artists. "Twilight" (sepia), by Alfd. East, is very delicate; the tone is good, and the poetic feeling of failing day is well rendered.

I must confess to having a liking for the work of C. J. Lander, and his "Thames Wharf" I consider is second to none of the works sent in by our local men; it is in parts very delicate, and yet no one can say that it is lacking in boldness. "The Way Home," by G. F. Henry, sheep being driven along a country road at sunset, is broadly treated, and the technique is good. "Noo, ye've heard, bairns, the King himsel' was ance a herd laddie," is the line descriptive of a nameless picture by T. McEwan. Two little children sit on a stool in front of an old woman, who with book on knee and upraised hands rehearses the historic tale to the confiding but partly bewildered audience. The story is very well told indeed. I should hardly call "Summer Clouds," by Francis Powell, a success considering the known powers of the artist: it is a sea and sky drawn and modelled with exquisite care; but that feeling of motion which is usually the chief beauty of his work is absent, and the sky is woolly. "As the Hart panteth after the Water Brooks," by Arthur Wasse, a monk leaning over a form with his face upturned toward heaven, is the most forcible drawing in the exhibition; it is broadly worked, and the technique is wonderfully good. A head in red chalk, "Airy, Fairy, Lillian," by David Carr, is a beautiful drawing badly named; there is a feeling of strong decision about the mouth and eyes that is neither "airy" nor "fairy." A sketch of the "Sons of St. Crispin at Work" (in ivory black), by J. R. Houston, is vigorous but coarse. "A Shrewd Observer," which is a head something in Hans Holbein's style, is exceedingly carefully worked and repays repeated observation. "Little Bo-peep," by James Brownlie, a head of a little girl in a large fancy cap, has good texture, and something of the feeling of one of Scribner's illustrations, but there is more grain in it. A picture of a "Marsh," by G. H. Gore, shows a thorough

knowledge of the material; the cloudy feeling of the sky, distance, and the marsh with its tall lanky grass, could not be much better rendered even in colour.

Let me mention the work of a lady amateur in "Home at Last," by Miss L. Wood. An approaching vessel can be seen by the light of the moon, steering for the desired haven; the fact that it is home is suggested by the presence of a well posed female form, gazing eagerly out to sea. The effect of the moonlight is well managed, and the composition is good, but the drawing bad. In "Penzance Boats off Holy Island" (sepia), by Léon Richeton, the tone of the sepia is bad, and there is nothing to admire in form or composition.

There are 744 works in black and white: two of the galleries are taken up by the works on exhibition by the Scottish Society of Water Colour Painters.

KIRKCALDY.

(From our Correspondent.)

The eleventh annual Kirkcaldy Fine Art Exhibition was opened on Monday the 4th September, and those who knew the space at the disposal of the hanging committee were astonished to hear that it contained 959 objects of art; but this is soon explained, it is simply that the exhibits are small. The works by local amateurs are very fair indeed, and the general standard is higher than that of former years. The sum realised by sales in this exhibition last year was £1164. R. Mc Gregor's "Great Expectations" occupies, and justly, a place of honour; the attitude and gestures of a group of farm labourers congregated round a poster announcing a circus performance are well and humorously portrayed. "Mother's Help," by J. C. Noble, A.R.S.A., is, I think, not much more than superior to the general local work. "Snorers," by Andrew Young, a local artist, attracts much attention. In the waiting room of a railway station sits a man in seedy clothes, and by his side leaning upon him sits his wife, dressed in all the gorgeousness of vulgarity; both are locked in the arms of Morpheus. The humour of the situation is well displayed, and the technique is good, but I think the painting of the faces is a little shady. In "The Way to School" A. K. Brown has given us a charming landscape; the grouping of the girls and the painting of the distance is very good. W. G. Stevenson, in "Calf Love," shows two of these animals evidently enjoying the presence of each other; the action and the colour is good. "Sa Premiere Communion," by J. Lavery, though fairly painted is not a success: the subject is a lady in white. Like a good many more young Glasgow men he might do well to keep experiments in the studio. On the other hand his "Young Lady of the Eighteenth Century" is a very good piece of work indeed, and "The Time and the Place" is not a whit behind it.

A bust of Michael Nairn, by John Taylor, a local artist, is unfortunately in an unfinished state; but it is even at present a life-like portrait and work of art of unquestionable excellence.

This exhibition, like Sam Weller's experience, is "extensive and peculiar"; objects of art can here be purchased at from 5s. 6d. to £210; but it is only just to say that the peculiar productions are few and far between.

Mr. Val Prinsep, R.A., has been to Manchester, looking up such works by the late D. G. Rossetti as may be suitable for the proposed exhibition of pictures by this painter at the Royal Academy.

LIVERPOOL.

(From our Correspondent.)

The great event of the year in local art circles, namely, the opening of the twelfth autumn exhibition of pictures under the auspices of the corporation, took place on the 4th September. The private view was on the 2nd; and although the weather was most unfavourable the attendance was large and the sales good, resulting in 91 pictures being disposed of for £1,325, as compared with 52 pictures for which £881 was paid last year. The hangers, Messrs. P. R. Morris, A.R.A., Haynes Williams, James Barnes, and James Pelham, have shown great judgment in arranging the pictures, and succeeded in performing the difficult feat of giving general satisfaction.

The exhibition is a good average one, and there is a more than ordinary number of interesting subjects among the oil paintings, with a corresponding scarcity of them among the water colours.

Among the leading attractions are Sir F. Leighton's "Phryne at Eleusis," which has the place of honour, Marcus Stone's Chantry Fund picture, "Il y a toujours un autre," Fred. Goodall's "Memphis," Caton Woodville's "Maiwand," Ernest Croft's "Waterloo," Haynes Williams's "Sermon," P. R. Morris's "Lady and Child," Sydney Hall's "Marriage of the Duke of Connaught" (lent by the Queen), Burgess's "Spanish Letter Writer," F. W. W. Topham's "Messenger of Good Tidings," Val. Prinsep's "Death of Siward," E. Yeames's "Prince Arthur and Hubert," Stacy Marks's "Jack Cade and Lord Say," F. Barnard's "Sydney Carton going to Execution," Dendy Sadler's "Friday," S. E. Waller's "Success," Weedon Grossmith's "Bread and Butter Days," Tom Lloyd's "Sons of the Soil," Fred. Morgan's "Summer Storm," Clara Montalba's "Venice," Jessie McGregor's "Wail of the Valkyrs," Henry Moore's "Silver Streak," Walter Shaw's "Great Orme's Head," Ernest Parton's "Dismantled," Blair Leighton's "The Foreign Bride," E. Waterlow's "Sheep Washing," John Collier's "Clytemnestra," and W. B. Richmond's "Prometheus liberated by Hercules."

A novel feature in the gallery is a collection of pictures by "impressionist" painters, which are all hung together, and in juxtaposition with some of the work of extreme realistic artists. A remarkable picture in this room is called the "Burial of the Twins," by Signor Michetti, a leading exponent of the modern Italian school, and a disciple of Fortuny: although somewhat eccentric in its treatment, this is probably the most original picture on the walls.

Foremost among our resident artists comes Mr. John Finnie, who contributes a strong picture in oil entitled "Sundown," besides a characteristic work called "Trefriw." Mr. John Pedder has a sunny pastoral called "Noon-tide," showing cattle in a Derbyshire river, besides a powerful grey drawing called "Queen's Ferry." Mr. Wardlaw Laing has shown some fine modelling and casting of draperies in a classical picture of a nymph reclining at full length on a couch and enjoying a "Siesta": this is one of the artist's most successful works. Another figure painter, Mr. R. T. Minshall, exhibits some clever rustic figure subjects, of which "Dorothea," and "Footsteps" (a girl concealing a love letter) are the most important. Mr. John McDougal, who is one of our most rising landscape painters, shows his quality in an important grey drawing entitled "From Shore to Shore," representing a

view across the estuary from Vriog, with Barmouth in the distance. "An old Surrey Mill" and "An old Welsh Toll Bar" are the titles of smaller drawings by him. Mr. Isaac Cooke, whose work in water colours is known for its freshness and truth to nature, shows an advance by his fine picture of Harlech Castle. Mr. Peter Ghent has astonished his professional brethren no less than the public by sending the fine painting of "Natures Mirror," a picture which has not only been hung in a prominent place on the line but has been purchased for presentation to the permanent gallery. Mr. Hampson Jones has a highly finished and transparent drawing showing an "Evening at Venice" besides a smaller work called "Shipping on the Medway." Mr. James Whaite, who is one of the most legitimate of water colour painters, besides being an able exponent of the art of flat washing, sends some bright fresh Venetian subjects, the result of a recent tour, representing the picturesque outlying of the city with bits of shipping. San Marco, and the Grand Canal, are among the more important; in addition there is a spirited drawing entitled "Hay cutting in Hampshire." Mr. Benjamin Fowler, besides his oil picture called the "Haunt of the Crake and Heron," exhibits a first and successful effort in water colour called "In Cool Grot."

Mr. James Pelham has two small but highly finished drawings entitled "The old Steen Prison, Antwerp," and "Just before the Time of Rest." Mr. James T. Watts has almost deserted the woods this year; but his principal work is a large drawing showing a view of Conway from the Deganwy side, with an atmospheric effect of a passing nimbus cloud. Mr. James Towers has five pictures and drawings: among the latter is a very refined genre subject entitled "Thoughtful Moments," representing the daughter of Mr. Joseph Knight of Bettws celebrity. Mr. James Barnes, who was one of the hangers this year, has two of his highly finished rustic figure subjects called "Spring" and "Country Life."

Mr. J. S. Morland is represented by a figure landscape of merit and interest entitled "A Gipsy Encampment." Mr. J. C. Salmon takes a prominent place on the walls of the water colour room with his powerful drawing entitled "Mid Storms and Mists, driving by Cwm Ecglen's dreary heights," which is the most important drawing that he has as yet exhibited. Mr. Albert Hartland has two characteristic examples of his work in oils, called "Evening near Barmouth" and "Showery Weather." Mr. William Eden has a refined landscape in oils called "Keffold Farm, Hazlemere, Surrey," besides five water colour drawings.

Mr. Cuthbert Rigby is one of the most accomplished of our local artists, although not the most appreciated; he has sent a characteristic example of his work called "An Autumn Day on the Banks of the Duddon." Mr. D. Woodcock, who has gained for himself the appellation of our local Whistler, exhibits several of his eccentricities, the most extraordinary of which is "A Little Water Drinker." Mr. Thomas Huson, whose work both in oil and water colour improves each year, and takes a prominent place at our exhibitions, has two important oils: the principal one is entitled "Man goeth forth unto His Work and to His Labour," while the other is entitled "The Margin of the Marsh."

Not the least among the attractions is a cabinet picture entitled "The Politician" which has won approval

from every artist who has seen it, and which was sold at the private view. It is the work of a young student at the school of art, a youth not sixteen years of age by name W. J. Mackenzie, who has hitherto been educated at the deaf and dumb schools. In spite of his terrible affliction there is good hope of a more than ordinarily successful career for this promising pupil.

The portraits are not so numerous as usual. Mr. W. Boodle takes a prominent place with his picture of Mrs. Corbet Lowe, which for colour is one of the most successful on the walls.

In addition to these there are other artists whose pictures and drawings deserve more than passing mention, namely: Messrs. E. R. Morrison, W. J. J. C. Bond, W. H. Bishop, W. L. Kerry, I. Crompton, P. Hagarty, R. Hartley, B. B. Wadham, H. Stanton, M. Jarvis, R. Aspinwall, Albert Strange, besides Mrs. P. Walker, Miss G. Laing, and Miss H. E. Pelham.

The miniatures of Mrs. Seymour are especially to be commended as representative examples of this once popular but now almost lost art. The display of sculpture calls for no special mention.

NOTTINGHAM AUTUMN EXHIBITION.

(From our Correspondent.)

The above exhibition, now attracting so many visitors to the Castle Museum, is though numerically inferior to last year's display, decidedly superior in quality to its predecessor. In every way it may be regarded as a signal success. The water colour gallery is perhaps more conspicuously noticeable for the number, variety, and general high level of excellence of its contents. Several important works from the last and recent Royal Academy exhibitions have found temporary places upon the walls, amongst them being the latest of Mr. J. D. Linton's series, "The Banquet" (the property of C. T. Jacoby, Esq., Nottingham), "The Last Voyage of Henry Hudson", J. Collier; "Her Sweet Flower", by A. Stocks; and Bouverie Goddard's "Rescued." Much time and space would be required to do even scant justice to so fine a collection. Without attempting so arduous a task I must content myself with giving the names of a few of the artists represented:—J. Aumonier, Wyke Baylis, F.S.A., A. Burke, R.H.A., Walter Crane, A. MacCallum, T. F. Dicksee, Frank Dodd, W. B. C. Fyfe, E. Hayes, R.H.A., A. Hartland, W. Hughes, J. R. Herbert, R.A., F. Hamilton Jackson, A. P. Newton, R.W.S., Laslett J. Pott, H. T. Schäfer, Allan Sealy, A. W. Weedon, E. A. Waterlow, &c.

Local artists appear to be fairly represented, having secured the admission of a larger number of works, I think, than at the previous autumn display. Amongst the local exhibitors are the following:—Misses M. S. Story, J. R. A. Pitman, Florence Small, Ada E. Fussey; Messrs. Belshaw, Black, Bilbie, Bussey, Cubley, Gresley, S. S. Holland, R. A. Moore, C. T. S. Moore, Osocroft, Peel, Redgate, jun., Geo. Turner, C. Wilde, H. Wallace, Edwin A. Ward, &c.

Geo. Halse exhibits two subjects in marble, "Sunshine" and "Showers"; and Arthur Young a bronze relief, "Mother and Child." W. GIBBONS.

PLYMOUTH ART CLUB.

The third exhibition, now open, of the Plymouth Art Club shows no decline from the standard of the two preceding. Messrs. W. H. Pike, W. S. Morrish, F.

Squire, Arthur Shelly, W. Gibbons, H. J. Williams, F. Barrett, and last and least Mr. F. Browning, are most conspicuous among the exhibitors. We draw some special attention to the work of the last named artist because, from the pretentious character of his pictures, he appears to desire it. Success with the present, or an ill-judged reliance upon the favour of a future generation has induced this bold painter to take canvasses larger, and subjects more awe inspiring, than was his wont. His colours are mauve and magenta; his manipulation is woolly and weak; the general effect is that of a cheap and not nice chromo-lithograph. There are some painters of this locality in whose work the purest traditions of the water colourist's art seems to have been preserved. Mr. F. Browning's work, if we may be pardoned the phrase, is the "penny dreadful" of landscape painting. It is painful to see his pictures, so many and so bad, in an exhibition that is for the most part free from false sentiment and bad taste.

There is plenty of work of another stamp to which it is a pleasure to turn. The president, Mr. F. Penson, has this year some charming things. We notice with special pleasure a small drawing of "Calstock, on the Tamar", and a large and highly finished water colour quote in the oldest style of the art "The Fishing Cottage, Endsleigh." Mr. Fouracre, the well known decorator, is also it would seem a most promising artist. There are few things more delightful exhibited than his modest studies, simple transcripts of nature in her simplest moods, but showing the feeling of a true artist in their composition and colour. Mr. Philip Michell is an artist well known beyond Plymouth who was trained in an earlier school and has laid the lessons of the great water colourists to heart. A small picture, a sketch almost, of "The Plym at Marsh Mills" exhibits to the fullest the qualities of purity and translucency which form a great charm in his paintings and also a brilliancy of colour which adds a new pleasure to work that is always remarkable for fidelity as well to nature as art. We mention "A Veteran", by Mrs. Bentley Smith, partly because it is a really good work, (better a great deal than a carefully painted sentimental inanity called "The Thorn" from the same brush,) and partly because it is much the best of a dozen or so of pictures in which the same dilapidated pensioner has served as a model. We suggest, without desiring to make life hard for him in honourable old age, that he should quit this active service in the studio, accepting perhaps some small supplementary pension from those who have made him immortal.

Of Mr. F. Squire's work we wrote last year in high praise. This year his paintings seems less uniformly meritorious, though his best may surpass his former exhibits. His "Widemouth Bay" is, to our thinking, the most beautiful of these. There is a mellow quiet in this picture of still water that leaves the spectator in doubt whether it would be better to steal the work, or rush to enjoy the scene it represents. Much of its effect is due to an accentuation of the horizontal lines of the composition which recalls very strongly the work of Fripp. Mr. W. H. Pike exhibits many things, some of them remarkably like a great many of his former works, and some like nothing we have seen from this or any other artist before, and have not the smallest desire to see again. Miss Ellen Adams is well known as an artist of most delicate taste and finished technique. In her simple "flower study" these qualities find such ex-

pression as to give to it a charm that few such works can claim, and to kindle a regret that we have nothing more ambitious from her easel. Mr. W. Morish, who last year sprang suddenly into notice, sends many pictures now. He has caught the whole spirit of our moorlands and that, when he paints at his best, he can give.

The Studio.

In the matter of the unlucky George Dawson statue, executed by Mr. Woolner for Birmingham, it has now been discovered that the nose has been broken off and patched on again by workmen who did not communicate the fact to their employers. The committee at a meeting last month reported that the damage to the statue rendered it useless for them to propose or discuss any alteration of it, and a subscriber congratulated the committee on the accident. It was decided to have another statue, the sum of 800 guineas being already raised for the purpose. A resolution was come to by the committee to commission Mr. Williamson to submit a model for a new statue. This gentleman has already executed a bust of the late Mr. Dawson, which has given satisfaction as a likeness.

Three processes connected with the ornamentation of glass, porcelain, and earthenware, were lately brought forward at Paris. M. Cacault, of Colombes, prints, on the fine and hard earthenware of Creil, photographic impressions, which are fixed at a single burning. M. Lacroix, Paris, has produced pencils like those of plumbago, but consisting of various vitrifiable colours, such that a design executed with them on glass stands the fire, and becomes fixed. A similar process, tried on porcelain a few years ago, is said not to have been successful. The third process was that of M. Lutz-Knechtle, a Swiss, mentioned in our last, and now described as decorating glass, cold, by a composition made of a solution of silicate of soda or potassium, with the addition of zinc-white or ultramarine; the colours being applied by means of a stamp or roller, drying quickly, and standing washing.

We have received from the committee formed at Urbino for the erection next year of a monument to Raffaello, on the occasion of the 400th anniversary of his birth, a programme of the conditions. The memorial is to consist of a marble statue, with bassi relievi or other adjuncts, and is open to competition; there being three prizes, of 1500, 1000, and 500 lire. Designs are to be sent in by the 28th February next, addressed Alla Segreteria della R. Accademia Raffaello, Urbino; to which address also, we presume, application should be made for a copy of the conditions. These, with a plan of the site, may be inspected at the office of the *Artist*.

The premiums for designs for sculptured panels at St. George's Hall, Liverpool, have been awarded as follows:—T. S. Lee £200, J. Milo Griffith £100, W. S. Frith £50. At a meeting of the council last month Sir James Picton moved a recommendation that Mr. Lee be entrusted with the execution of the work. Sir James stated that Mr. Lee was a student of the Royal Academy, where he took a very distinguished place, obtaining the gold medal and travelling scholarship. He also took a silver medal in competition with the students in Paris. He appeared most enthusiastic in his art; but was he competent to carry on the work?

No. 1 were rough designs, but still he considered them the work of a man of genius. The committee only stipulated for seven designs, intending to repeat them four times over, there being twenty-eight panels in all; but Mr. Lee was prepared to give them a separate design for every panel, as he did not wish to see the panels multiplied. In the discussion which followed an alderman remarked that no one without a catalogue would be able to understand the very visionary and shadowy designs by Mr. Lee. If they turned to No. 2, no such aid would be needed, as the designs stood out in relief. To this another alderman replied that "it was impossible to give some persons brains to know what a man meant." A subsequent speaker questioned whether it was not a waste of money to put sculptures of that kind out of doors in England. The recommendation was ultimately adopted. The design of Mr. Lee represents Wisdom, Justice, Temperance, Orpheus, Tragedy, Comedy, and Astronomy: it was accompanied by proposals for filling the whole of the twenty-eight panels with separate subjects in four sets.

Some years ago a method of painting on silk and other fine fabrics, in such a way that the surfaces of the colours were not damaged when the fabric was folded or rubbed, was brought forward at Florence. The method, we learn, is now no longer the complete secret it was, as the medium is being manufactured for amateurs, though protected by patent. Some Italian artists have tried it for oil painting on canvas, with what result is not stated.

Mr. HUBERT HERKOMER is about to leave for a tour in the United States. One of his latest ideas is to design himself a house, to be built and decorated under his own direction. His father and uncle, who are wood carvers, will do some of their work for it. The painter has just completed thirteen portraits.

Local Art Notes.

LIVERPOOL.—(*From our Correspondent.*)—Messrs. Agnew are exhibiting at the old Post Office-place galleries Munkacsy's "Christ before Pilate," which attracted so much attention at London, Paris, and Vienna. Mr. Grindley, of Church-street, has on view Mrs. Butler's stirring picture of "Scotland for Ever," representing the victorious charge of the Scots Greys at Waterloo.

THE LANCASHIRE LADIES' ART SOCIETY.—(*From a Correspondent.*)—Four months ago, in a very modest way, but under the special patronage of the Earl and Countess of Derby, the Liverpool Ladies' Art Society opened unpretending premises in Bold-street, Liverpool. The object of the undertaking was to secure an exhibition room and shop for the sale of ladies' art productions. Contributions were to be sent on sale, and the working expenses paid out of the commission charged on sales when effected. Institutions devoted to the purpose of bringing the works of lady artists and amateurs before the public seldom fail to elicit contributions, and as the scope of the new society included every variety of decorative painting, a large supply of works of art flowed in, though only those possessing artistic merit were accepted for exhibition.

The society is now merged into the larger responsibility entitled "The Lancashire Ladies' Art Society." The committee are making extensive alterations, and

adding another picture gallery to their rooms; and as in its extended form the scheme is placed upon a purely educational and philanthropic basis, it may be justly said to commend itself to the sympathy of the lovers of culture, especially of those who would lend a helping hand to women's work.

MANCHESTER.—The works from the schools of art of the kingdom to which prizes have been awarded in national competition at South Kensington, are now on view in the large exhibition room of the School of Art, Cavendish-street.

A portrait of Mr. W. J. Muckley, the director of the Manchester School of Art, has been engraved in the number of "L'Art" for the 6th of August, which also contains an appreciative review of his works exhibited in this year's Salon at Paris.

The annual exhibition of oil paintings and water colour drawings which opened to private view on the 12th September, at the Royal Institution, is one of the best that has ever been held there. A large number of the works brought together have been seen before in the metropolitan exhibitions, but they are none the less welcome in Manchester, and their presence indicates a healthy activity on the part of the managing body of the institution who have acquired them. Many good foreign works have also been contributed, and the local painters of Manchester are represented. The total number of contributions exhibited is 1319. We propose referring to the chief of these in our next issue.

The Robbing Artist.

LLANBERIS *versus* BETTWS.

(From a Correspondent.)

Among landscape painters there are two distinct classes; those who frequent the same place year after year, on the principle that birds of a feather flock together, as at Bettws-y-coed; and those who are ever roaming the country over in search of fresh natural beauties, with which North Wales in particular abounds. I am one of this latter class. Bettws-y-coed, with its annual crop of artists' umbrellas, has but little charm for me, beautiful as it is. It has been done to death. Go into whatever exhibition you will, there is the everlasting "Pandy Mill", or some pretty bit at Bettws: the public must be getting heartily tired of it.

Here at Llanberis within a few miles of Bettws-y-coed, there is some of the grandest scenery to be found in the United Kingdom. Much as I love change of scenery, I could paint here the whole summer through within a radius of a mile. I have now been here four weeks without meeting with a single knight of the brush. This suggests to me that there must be many of my brother artists who are unaware of the pictorial beauties to be found here. There are pictures at every turn; mountains, valleys, and lakes. There is nothing like littleness here; everything partakes of the grand. Leaving the little "bits" out of the question (although there are many such here) I say to my artist friends, Come and paint the surroundings of Llanberis, big as they are. Sit down patiently and watch the glorious effects of shadow and sunshine on these beautiful mountains; be ready to seize them; make prisoners of them on your canvas, and the result will be grandeur and not littleness or monotony. The colour here is very fine, splendid pictures are to be had from Llyn Padarn, Llyn Peris, and from the ruins of Padarn Castle, looking into old Llanberis and the pass beyond; also from Cwm-y-glo, there are many fine pictures to be painted

of rocks and water. A fine view can be obtained from Glyn, where there are some old cottages, one of which was the residence of Bishop Goodman; and in the same cottage the Welsh bard Dewi Arfon was born and lived. Then we have the Cennant Mawr fall, which is paintable from several points; and on the road to the fall right and left there is much that is beautiful in colour and form. The mountains above the fall are grand, with Snowdon five miles distant forming a background; the stream and moorland all are beautiful and will paint well. There is another waterfall about three or four hundred yards higher up the stream, surrounded by fine rocks covered with moss and lichen, and very picturesque. There is also an old farmhouse close by which is well worthy of notice.

But again I would say to artists, Do not come here to paint little bits; come and paint some fine pictures, with the breath of heaven sweeping around these beautiful mountains and moorlands; pictures which will make the spectator imagine that he can breathe and feel the beautiful atmosphere which you enjoyed when painting them; that is what you could do here.

Llanberis is not quite so cheap as Bettws-y-coed, but lodgings and necessary accommodation can be had at a reasonable rate. There are a great many day excursionists, who have to pay rather dearly; but with persons staying for a few weeks it is otherwise. Should artists visiting here be of a musical turn, which many of them are, they will receive a hearty welcome at the hands of Mr. Tidswell, who has both a string and brass band; and excellent bands they are. Artists' materials will also be obtainable here very shortly; Mr. Jones at the Post Office is making arrangements for selling these, so that painters will be able to obtain anything they may require for either oil or water colour work. Should any brother artist wish for further information on Llanberis, I shall be happy to give it either through your valuable paper or privately.

HOPE.

Obituary.

WILLIAM B. C. FYFE, artist; at Abbey-road, St. John's Wood, on the 15th September, aged 46.

W. GARLAND, artist, on the 30th Aug., at his residence, 5, Northgate-place, Winchester.

JAMES INMAN, of Messrs. Crace's, Wigmore-street; on the 25th August, aged 71.

MAY, the infant daughter of Phil. R. MORRIS, A.R.A.; on 19th September, at St. Ann's, Barmouth, aged four months.

JOSEPH PETTITT, artist; on the 9th of September, at Balsall Heath, Birmingham.

CHARLOTTE, the wife of John Raphael Wedgwood; at Etruria House, Barnes, on the 25th August, aged 51.

WILLIAM B. C. FYFE, whose sudden death at an early age is amongst those recorded above, was one of the best known of the Scottish artists in London. Born at Dundee, and brought up in a neighbouring village in a household of the old Scotch school, his early aspirations for art met with the usual opposition; but more discerning friends than those immediately around him interested themselves in him, and he became at the age of fifteen a student of the Royal Scottish Academy. After three years' study in Edinburgh he proceeded to Paris, and having passed the next few years upon the Continent, in study and work, he settled in London in 1863, at the same time as his friend John Faed, R.S.A. He was soon busy, in several lines of art, in portraiture, landscape, and incident pictures. A Covenanted subject, "The Death of John Brown of Priesthill," attracted

much notice; while the result of summers spent in Scotland was seen alike in his picture "Jeanie Deans and the Laird o' Dumbiedykes," and in the collection of a series of studies of Scotch interiors. In the years 1868 and 1869 he produced "The Wood Merchant," "The Flower Girl," "The Orange Girl," "Marketing," and "A Girl of the Period," the last being made familiar by exhibition in both the English and Scottish Academies, and all over the country. The next four years, the most active period of the artist's career, brought "The Young Cavalier," "On Household Cares Intent," "The Page," "The Maid of Honour," "Bide a Wee," and "What can a Young Lassie dae wi' an Auld Man?" His best known works of recent years were "A Good Catholic," "Wandering Minstrels," "The Love Letter," "A Quiet Christmas," "The Fisherman's Daughter," "A Chelsea Pensioner," and the most important of Mr. Fyfe's historical pictures, "The Raid of Ruthven." Among Fyfe's numerous portraits is one of his friend Faed. His last works are a simple yet graceful fancy picture, "Hide and Seek," and "A Fisher Girl," both at Nottingham Castle; and "A Portrait of the Artist," which has been lent to the forthcoming Dundee exhibition. On his easel, finished, is "Nellie," an exquisite ideal portrait. He has left, it is stated, a studio full to overflowing of interiors and studies, with which, though repeatedly offered large sums, he declined to part. He has also left his walls covered with many representative works of eminent brother artists. He was a member of the council of the City of London Society of Artists; the Savage Club, the Scottish Artists' Club, and the Hogarth Club, and was an International Exhibition gold medallist of 1873. He was in his forth-seventh year, and leaves a widow, son, and daughter.

JOSEPH PETTITT died on the 9th of last month at his residence, Mary-street, Balsall Heath. He was formerly a frequent exhibitor at the gallery of the Society of British Artists, in Suffolk-street, at the Royal Academy, and with the Birmingham Society of Artists. Of late years he showed but little. Pettitt lost a prominent patron by the death of the late Joseph Gillott.

The death is announced of J. DE HALBIG, of Munich, sculptor of the colossal group of the "Descent from the Cross," erected on the mountain near Ober-Ammergau. He was sixty-nine years of age.

From Antwerp is reported the death of the artist FELIX LOUIS PLUYMS.

Mr. EDMUND WALKER, of Maitland Park, N.W., a well known architects' artist, died recently, aged 68. He began some forty years ago as a painter of miniatures on ivory; photography destroyed that connection. He drew for Day & Son their noted large interiors of the great exhibition of 1851, and it was not uncommon for his work to be seen in a dozen or more drawings in the architectural room of the Academy exhibition.

EMILE RENARD, designer at the Sèvres factory, is dead.

Ceramics.

Mr. THOMAS CORDER, manager of the Marland Brick and Clay Works, Torrington, has just discovered a black pottery glaze which is believed to be either the same as, or superior to, that of the ancient Egyptians. He writes to us as follows:—

This discovery of mine, made about three weeks since, was the result of investigation in combining certain proportions of clays, fluxes, and other materials, with the

object of securing a particular colour, when to my great surprise and delight one of the most brilliant and indescribably deep blacks, equal to, if not eclipsing, the ancient Egyptian black was the result. The vase so treated by me contains a group of flowers raised upon its surface, namely roses, leaves, stems &c.; the flowers &c. are a beautiful bright blue, and this raised upon the brilliant black is most striking, and has gained the admiration of all who have seen it. I can now reproduce it, and shall be prepared to exhibit specimens.

Miscellaneous.

Mr. Villiers, the special artist of the "Graphic" was on board the gunboat Condor in the engagement off Alexandria.

A deputation of working men waited on the Lord Mayor recently and asked him to aid them in getting the Dean and Chapter of St. Paul's to set apart one day a week on which the public could have access, free of charge, to go over the whole of the cathedral. The fee of half-a-crown to see the edifice, was, they said, to them a prohibitory one. The matter continues under agitation, the Dean and Chapter having objections.

At a conference at Leicester lately between Mr. Philip Magnus, of London, one of the Royal Commissioners on Technical Education, and the representatives of the Chamber of Commerce and Wygerton schools, it was stated that certain manufactures were being lost to Leicester owing to the fact that the working men are unable to compete with the better trained labourers of other countries where technical education was provided, and where there was a greater cultivation of taste among the artisans.

For the housing of King Cetewayo during his visit to London was taken Mr. Stuart's house, No. 18, Melbury-road. The studio was specially set apart for the South African monarch's accommodation.

A museum and art gallery in Aberdeen is projected.

Dr. Jean Paul Richter writes to the "Academy" to offer an explanation of the picture by Pontormo newly added to the National Gallery, the composition of which, as he says, has long presented a difficulty. "The mystery of the subject," says Dr. Richter, "will perhaps be cleared up if we admit the possibility of an explanation through an historical event. Thus the many separate motives and the multitude of figures in this so-called allegory will present themselves as five successive stages of one and the same story." And the story, he tells us, is from the life of Joseph. He comes with his sons Manasseh and Ephraim to take the blessing of the moribund Jacob. This ceremony supplies two motives to the composition: the three remaining are drawn, we are told, from Genesis xlvii. 13—26, Joseph relieving the people of Egypt from famine, and diverting their little wealth into the Imperial purse. Dr. Richter is further able to identify this important work with one described by Vasari, who says of it that it presents "a story of which the figures are small, although the work itself is of fair size, and is indeed of remarkable excellence. The subject chosen is the reception by Joseph of his father Jacob and all his brothers, when Joseph himself had become a prince and, so to say, the sovereign of the land of Egypt." The representation of Joseph on a car drawn by "three cupids" is interesting as an indication of the dual inspiration of Florentine art in the sixteenth century.

Leader Page Advertisements.

*. The charge for announcements in this column is one and a half times the ordinary advertisement rates.

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J. TALBOT SAUNDERS, E. SPRING, Secretaries.

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MR. R. W. THRUPP'S FOURTH ANNUAL EXHIBITION will be held in October. Receiving days October 4, 5, 6, and 7. Prospectuses forwarded on application.

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The Artist

AND

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1 OCTOBER, 1882.

FROM MONTH TO MONTH.



NE of the first thoughts which will strike the reader of the address of Mr. GEORGE AITCHISON, A.R.A., as President this year of the Art Section of the Social Science Congress is that the author has essayed to fly with the wings of Sir Frederick Leighton. There are, in truth, passages in the address which may challenge comparison with the half classic, half romantic, style of the President of the Royal Academy. What will be most missed in such a comparison, if made, is that Rhine-like purposefulness of general drift which has characterised the academical orations of Sir Frederick, and carried us with a slow but majestic sweep of logical coherence from the opening to the end. It would be difficult, even if we gave the full text of Mr. Aitchison's address, which we have not done, to say what is its main drift; the reader will, however, easily light upon some detailed passages having their own significance. It is, for example, interesting to see that he, being an architect, speaks with something like contempt of modern imitation Gothic, and dismisses it as "now so rapidly passing away". We need hardly point out how this accords with the attitude which, from the first, has been taken up in this paper in regard to the Gothic revival. Like some others have done, Mr. Aitchison expresses the wish that every man could "have his own house built to meet his own requirements", and "not live like a

soldier-crab in the left-off shell of some one else": this would hardly work out into a possibility we fear, when it is remembered that men die as well as live, and leave their houses behind them; but it may be accepted as a pious wish in the right direction. For the rest, the President of the Art section at the Nottingham gathering advocates the Sunday opening of public institutions, avoids any opinion on the musical branch of art because he is not himself musical, hints that dancing was once, but is now no longer, a fine art, and suggests a Derby day which, betting suppressed, shall recall the Greek games, by borrowing—shall we say?—some of its features from Ober-Ammergau, others from the Welsh eisteddfod. If it be, as it is, one object of a president's oration on such occasions as this to stimulate our aspirations, Mr. Aitchison has not altogether missed the mark. The philosophically inclined may ponder over a phrase in which he speculates on the possibility of mankind being uplifted by a coming great enthusiasm for science.

In the papers which were read at this gathering in the Art section it was inevitable that some one should expatiate upon the project of a new Academy of music; this service was rendered to its court-favoured promoters by the organist of Christchurch, Oxford. Mr. H. H. Statham, who brings "grit" into every discussion which he enters, withered the anti-restoration movement by some scathing definitions; and Mr. Pfoundes once more chided us for adapting Japanese design to our own use without regard to that legendary and poetic meaning which, it seems to us, is a matter of no importance whatever out of Japan. In the Health section of the congress, Mrs. King scored some points for female dress reform in a paper which ought to bring it perceptibly nearer of attainment.

Those who think—if there be any—that we are still behind the continent in taste may have reason to doubt this when they read some of the contents of our present number. First there is a list of shams in high places which are to be encountered in the most obvious of holiday journeyings abroad; secondly there is a cabinetmaker's estimate of French "art furniture", as we should call it, showing that it is eaten up with archaic imitation; thirdly we have a review in detail by a German critic of the movement amongst us for improving our domestic fittings and decora-

tion, and his survey contains little but approval. There is always a charm and a value in an opinion from the outside, and Herr Zimmern's remarks upon our progress in the household arts will be none the less welcome, perhaps, because it is almost uniformly favourable. He recognises our progress in wall papers, in carpets, in painting interior woodwork, in the fitting up of the fireplace, in the colours of our furnishing textiles, in chairs and tables, in pottery, and in needlework. He hints a doubt whether the paper dado is not a sham, when we remember that the object should be to give special protection to the lower part of the wall; he does not approve of all our hearth-tiles, and he seems to warn us against an over-development of wooden chimney-pieces. Our china painting he assesses with fairness, and he mentions even the youngest of our minor arts, painting on tapestry, as having a possible future before it.

Another public building for which posterity will lightly esteem us has been inaugurated: Preston has opened a county hall, "in the style of the latter period of Elizabeth and James I." Does it not strike anybody concerned in these matters that, in a few years, fewer perhaps than might be thought, imitative architecture will take rank only as weak anachronism? Have we then, it may be asked, a style of to-day? Enquire at the Natural History Museum, South Kensington, and elsewhere. The time has come when the promoters of public edifices should set their faces against all mere resuscitations, which can only take rank, when the distance of a few years disenchant us, as more or less shams.

The autumn provincial musical festivals this year have done art the service of eliciting Gounod's oratorio "Redemption." They have also been the means of bringing forward some English work; a symphony by Mr. Hubert Parry, and a cantata by Dr. Garrett of Cambridge. This last does not show its composer so capable of dealing with an extended work as he is of framing an anthem, or a setting of the canticles of the English church service.

Perhaps one of our next artistic reforms in the house should be the abolition of ceilings. It is curious that with all our hunting down of constructional insincerities we should have forgotten the lath and plaster sham which is

above the heads of most of us. That, having thus ignored ceilings, we should have forgotten to include them in our schemes of domestic decoration is not perhaps to be wondered at. Pending their possible disuse, and the construction of floors with visible timber, Mr. Luther Hooper guides us to their consistent ornamentation.

One would be curious to learn how much it has cost Messrs. Marcus Ward & Co. to maintain at law the absurd and vexatious claim that they were entitled to keep the "mother stones" which are used in producing Mr. Vere Foster's coloured drawing books, because these stones were provided by them and never charged for to Mr. Foster. The case has, since we last referred to it, been appealed, the result being a final judgment against the pretension.

Quite a pictorial view of Cairo appeared in a number of the "Daily Telegraph" last month. Those who know under what conditions a great daily paper is printed will appreciate the advance which this illustration evinces in one of the processes, zinco-typography. We understand that a photograph of the sketch in question was handed to Messrs. A. S. Cattell & Co. at 1.30 p.m.; their artist made a sketch on litho transfer paper, and a proof from stone was submitted by 9.30; the transfer to zinc and biting in was complete in two hours, and by 12.30 a.m. a block ready for printing was delivered at the office of the newspaper: the entire time from the photograph being handed in was thus eleven hours. Whether the illustration of daily papers in this way will assume for some time to come any large proportions is perhaps doubtful: it takes much space, and crowds out a considerable quantity of letter-press matter. Possibly however it may soon be found worth while for the newspaper to accommodate itself systematically to these conditions, and if so there will be a large extension of operations for zinco-typography.

PLATINOTYPE PRINTING.

(From our Leeds Correspondent.)

Mr. Washington Teasdale recently read a short paper on this subject before the Leeds Photographic Society, conducting also a few experiments. To such of his hearers as were unacquainted with the process it was exceedingly interesting.

It appears that so early as 1872 a Mr. Willis had turned his attention to the production of a different and

safer manner of printing than the albumen and silver one, and at that period took out a patent for a very early stage of the present platinotype method. The patent of the process as it now stands is dated 1880; and for it is claimed perfect permanency, easier and more certain manipulation, evenness of tone, and other things, most of them, according to Mr. Teasdale, correctly. Gold not being used for any toning operations, as it is in the old method, it is claimed for platinotype that on the whole it is more economical. Be this as it may, the results are to my thinking very artistic, although I very much doubt Mr. Teasdale's prophecy as to it being the printing process of the future.

Mr. Teasdale said in the course of his paper that artists were not in love with excessive sharpness of detail, at which most photographers aimed; and that they positively abominated the enamelling and glossing of a print. At this statement it was amusing to note the expressions of surprise among the professional and amateur photographers present.

The platinotype prints are of an Indian ink colour, perfectly dead, and flat; and whether much or little printed, certain to be of the same colour; lighter or darker, of course, in shade, as regulated by the printing. This does away with the old eyesore one has to endure in looking through an album, where scarcely two prints are of the same colour or tone, and some, alas, perfect wrecks. There is a softness of detail which this process gives, very pleasing to an artistic eye, reminding one of a highly finished monochrome drawing, especially if printed on the rougher paper, there being three kinds made.

Another advantage which Mr. Teasdale claimed for platinotype besides the great one of permanency was its greater adaptability for enlargements. Of course, as he said, if an enlargement was required the negative ought if possible to be used; but where this is unattainable, the platinotype gave a much better result than the albumen print.

One good thing which Mr. Teasdale forgot to mention is that the paper is so thick that there is little possibility of it tearing in washing, or curling up when dry; and that prints on it can be used as book illustrations without mounting, it being strong enough to bind with the sheets.

In landscape the platinotype process is especially effective. I have before me as I write a landscape printed from the same negative by the old and by the new method, and it is astonishing to see the superior degree in which the latter printing expresses atmosphere.

The paper is sensitised with salts of iron and platinum, and before printing is of a yellow colour. The parts affected by the light turn a faint dirty grey.

The greatest difference between the platinotype and the albumen process is that the image requires development after printing, as in the case of the production of a negative. This is done by dipping the paper after exposure into a nearly boiling chemical solution. On this being done the image flashes up on the instant of immersion; it is then put into a weak acid bath, washed, and the picture is finished. There is no possibility of the baths getting out of order as in the case of the old gold toning bath which is the pest of amateurs.

I may mention that the company in whom the patent is vested require a license to be taken out by all users of their process, but this is fixed at a nominal sum.

The Architect and Decorator.

THE RESTORATIONS AT VENICE.

A correspondent of the "Pall Mall Gazette" who has been examining the repairs made and being made to the Ducal Palace and St. Mark's, says he can well understand the indignation of the Venetian authorities at "the clatter made in England" about those works. The south-west angle of the Ducal Palace is now uncovered, and the repairs there are exposed to examination, as well as some of the old work, which is put beside the new to enable comparisons to be made. The writer says it is evident to the most casual observation that the ground on which these two great buildings were constructed was of the very worst—mere mud—and that the builders had no conception of the proper preparation of foundations for such masses of stone. The foundations have been everywhere sinking, and unequally. Beside this, the stone is friable, and the sea air has acted disastrously on it and in some parts entirely disintegrated it to a depth sufficient to remove all the sculpture. Some stones have suffered more than others, and the consequences of settling and decay have been that some of the arches of the great arcade threatened to come down. The huge capitals and columns were in some cases bolted and bound together in the most complicated way, and must sooner or later have crumbled out of the fastenings. One capital which has been removed is crushed by the pressure into a dozen or more pieces. On some stones still left the dog-tooth ornament is corroded to half its relief. All these arches have been shored up carefully, the condemned stones taken out and replaced by new, efficiently and honestly, no attempt being made to pass off new work for old; and the old stones remaining are not, as in the Duomo of Florence, scraped to make them match in colour. Every particle of the old sculpture and every stone of the old sculpture which it was possible to retain has been retained, and the substitutions are as near as is possible the reproduction of the old; and in the sculpture the style and delicacy of the original has been reproduced in a way which would be impossible in any other country than Italy. This is shown by old work side by side with the new, and the writer believes that there are very few connoisseurs living competent to distinguish between casts of the two; while it is certain, he says, that no modern workmen could have caught better the even slightest characteristics of the original work. In short it is a restoration of which Venice has every right to be proud.

As to the church, it being far more advanced in decay and with a much worse original foundation, it is surprising, the correspondent remarks, that the whole façade has not fallen into ruin and become a mere stone-heap long ago. The marble facings of the arches of the façade are literally peeling off, and not only that, but in some cases the stone slabs are crumbling so as to be untenable in their places. The brick under-structure is bad material and is decaying under the influence of the sea air, and the mortar is mere powder. The only alternatives left to the architects are to shore up and bind with iron bars and clamps the entire veneering or to take it off and replace it, removing at the same time every stone which will not hold in its place from disintegration. The former alternative is shown in its present disfigurement; the latter is to be adopted in the

repairs. It will not probably be necessary to demolish the piers, as was the case with the little extreme south-western pier involved in the former repairs. Less than is being done is quite impossible, if the building is to stand at all; and of what has been done it may be said that if new stone may be put on an old building for any purpose, it could not be done to-day by any society or authority better than it is being done at St. Mark's and the Ducal Palace.

Our contemporary "The Architect" is in good spirits in regard to minor suburban architecture: it compliments our smaller builders on the spirit of enterprise which is now animating them, and confidently expects to see their work more and more improved as the public taste improves, which, says the "Architect", it is doing every day. Our contemporary gives some clue to the foundation for its congratulations. After mentioning improvements in the sanitation of small dwellings, it observes:—

Regarding the mere plan it is impossible to do otherwise than constitute a front room and a back room the leading features of accommodation; and where there is no basement, there is nowhere else to put the kitchen except at the rear as a wing. It is idle to despise and ridicule this simple plan, for such simplicity is the outcome of experience and the test of merit. But what we now discover, if we go to the proper quarter, is the introduction of a certain amount of that ingenuity in the details of accommodation, without compromising the principle of plan, which makes all the difference in such matters. Instead of the dark passage or the fixed fanlight, there is a somewhat elegant entrance door with ornamental glass panels, sunk in a little recessed porch which adds both convenience and elegance of its own; and, in any one of half a dozen ways, the staircase is not only easy of ascent and descent, but well lighted, and, if no wall window can be had, sufficiently ventilated by some other means. The little kitchen is sometimes a miracle of neatness, and its appurtenances and appliances, although on the smallest scale, are almost laughably complete and inviting. The tiny forecourt and the tiny garden behind, actually capable of cultivation, both, are in their way perfect; and the tile pavement up to the front door—we beg its pardon, the porch—and the little bit of asphalt paving at the back door, or rather the garden entrance, add final touches of grace to the ensemble which are worth ten times the money. Then the dining-room—emphatically not the "front parlour"—is easily enough made fit for a prince, if it were large enough, with its nice bay-window, its fashionable wall-paper, dado included, cornice and ceiling in tints à la mode, joiner's work to correspond, and floor margin stained and waxed, every item all the more charming that it is cheap. The "back parlour" of old is the library—sometimes indeed the drawing-room—and equally full of little undeniable little graces. Nor are the bedrooms any longer of the anyhow type, with thin framed partitions, halfpenny papers, partnership windows, and so on, often chimneyless, always corniceless, and too frequently with no place at all for the bedstead except across the fireplace or under the window; but, granting their small dimensions in cases where this cannot be helped, they are as snug and pleasant as if they were in a palace.

We are glad to be able to agree with "The Architect," and would add that instances of an improvement still more marked, in what may be called middle-class houses, may now be frequently met with, though we do not refer here to the more notorious examples of "Queen Anne" affectation, which are by no means such healthy symptoms as the more modest improvements in £40 or

£45 houses described by the "Architect." Turning to the cause of the improved taste we are surprised to find our contemporary deprecating the idea that it arises from the press, and saying with gratuitous ill nature of expression that the design of our buildings is "very much what it would have been if Grub-street had left it alone." There can be no doubt, we think, that the very reverse of this is true, and that our contemporary, though not caring to be included in the term "Grub-street", might claim a good share in the reform.

The last sale of the materials of that piece of vulgar magnificence, Kensington house, has taken place. We have already said good riddance, in respect of this building: it remains to quote the description of a daily paper, which characterizes it as "an enlarged copy of the ordinary stuccoed villa residence with the inanity of its general features brought out by the increase of size."

One of the incidents at the Preston Guild festival last month was the laying of the foundation-stone of the Harris Free Library and Museum. Mr. J. Hibbert, of Preston, is the architect of the proposed building. In a report which accompanies his design he says:—"If Greek architecture is to be retained in practical service, it is requisite, when opportunity affords, to present new combinations of its forms. For the purposes of a library and museum, a repository of knowledge, of examples of the arts, and of specimens illustrative of the sciences, its suitableness will be admitted." With a view to make the interior of the structure as beautiful as it deserves to be, the architect proposes that the central hall and staircase shall be devoted principally to works of sculpture after the antique and later schools. He thinks that it may in that respect be rendered in some degree unique in a provincial town. In his report it is stated that the friezes and metopes of the Parthenon, of the Temple of Theseus at Athens, and the frieze of the Temple of Apollo Epicurius at Phigaleia in Arcadia, may not only be among the models presented of the best Greek art, but can be arranged so as to form the permanent architectonic decoration of those parts of the interior.

Challenging a statement that handicraftsmen were never capable, as Mr. Morris contends, of inventing great buildings Dr. George Birdwood makes a most remarkable statement. He says that in Bombay, and he presumes everywhere else in India, buildings of true architectural character are constantly constructed by native craftsmen without any direction but that of the instinct which comes of the practice of generations. In this way, he goes on to say:—

An exquisite little mosque was built up day by day under my own eyes in Bombay by the ordinary stone craftsmen of the presidency, without any superintendence or any plan except what they traced from time to time, in consultation among themselves, on the ground as their work advanced. These consultations generally took place after the day's task was done, in the short twilight of the East, and apparently by way of recreation before going home. The few designs, chiefly of decorative details, which they drew on the ground were only for the purpose of making some point in consultation clearer, and the next morning they went on with the building without any reference to them; and so it grew up as by enchantment.

As for the inventive faculty of these nameless craftsmen, they are capable of inventing a new architectural style, *pro re nata*, as they work, owing to their instinct for adapting construction and decoration to the purpose any

building they are on is intended to serve. They never blunder any more than the bees. If they were told to build a Christian church, and were not bothered with a design, but were simply told that the ground plan must be like a cross, that the altar must be at the east end and the great door at the west, with a high tower beside it for the bells, they would build it in no Hindu style, but in quite a new intuitive style, which would probably look very Byzantine or Russian. Let the experiment only once be tried and it will be the beginning of the end of Public Works Department, Royal Engineers' College, and church building in India. I know plans are used by native builders, but I never saw one save in the hands of the *maestri* of the Public Works Department.

The "English Brick style" is proposed as a name for the better house architecture which is growing up amongst us.

Doulton ware has been used for a new drinking fountain placed against the wall of St. Jude's, Whitechapel. This is stated to be the outcome of a desire for something which would present an indestructible surface without the expenditure which would have been incurred by the use of granite. The cost, including the steps, was £32. It was designed by Mr. H. H. Statham.

The Etcher and Engraver.

The following works have been issued, or announced for immediate issue, by the firms stated. Those with a star prefixed [*] are members of the Printsellers' Association:—

- * *Thos. Agnew & Sons*—"The Bishop of Manchester (Dr. Fraser)," by J. E. Millais, R.A.; eng. by T. L. Atkinson; mez.; 12½ by 17; A.P. 150 at 5 gs.; present. 25; B.L. 50 at 3 gs.; L.P. 50 at 2 gs.; prints 1 gn.
- * *Thos. Agnew & Sons*—"The Night Watch," by Briton Riviere, A.R.A.; eng. by F. Stacpoole, A.R.A.; mez.; 30½ by 17½; A.P. 300 at 10 gs.; present. 25; B.L. 50 at 6 gs.; L.P. 100 at 4 gs.; I. prints 3 gs.; prints 2 gs.
- * *Fine Art Society, Lim.*—"A Long Time Ago," by Mrs. G. K. Terrell; eng. by R. Josey; mez.; 9½ by 12½; A.P. 100 at 3 gs.; present. 25; L.P. 100 at 2 gs.; prints 1 gn.
- * *Goupil & Co.*—"The Storm," by P. A. Cot; eng. by E. & A. Varin; mixed; 14½ by 22½; A.P. 125 at 8 gs.; B.L. 50 at 4 gs.; L.P. none; I. prints 2 gs.; pl. prints 1½ gs.
- * *Arthur Lucas*—"The Armada in Sight, Plymouth Hoe," by Seymour Lucas; eng. by Paul Girardet; line; 35½ by 24; A.P. 500 at 15 gs.; present. 25; B.L. 100 at 10 gs.; L.P. 200 at 7 gs.; prints 4 gs.
- * *Arthur Lucas*—"Viola" (pendant to "Moretta"), by Sir F. Leighton, P.R.A.; etch. by Geo. H. Every; mez. and etch.; 9½ by 13½; A.P. 375 at 6 gs.; present. 25; B.L. 100 at 4 gs.; L.P. 300 at 2 gs.; prints 1 gn.
- * *G. P. McQueen*—"Waiting an Answer," by Sir E. Landseer; eng. by H. T. Byall; mez.; 13½ by 19½; A.P. 150 at 3 gs.; present. 25; B.L. 50 at 2 gs.; L.P. 50 at 1½ gs.; prints 1 gn.

Messrs. F. S. Nichols & Co. announce the immediate issue of an etching by Mr. Percy Thomas of "The Old White Hart Inn Yard, Southwark, 1882." The need for correct views of London picturesque has long since been recognised, but until the recent development of

etching in England little has been done to supply the want, and much material has been neglected which a French etcher, such as Chas. Meryon or Safray, would have turned to good account. Mr. Rendle, the well-known antiquary, has written a description of the inn to accompany each proof.

As a consequence of the Egyptian troubles the price of boxwood blocks for engravings has again advanced. As soon as hostilities commenced one of the largest London dealers in this wood visited the various ports in the Mediterranean, and bought up all he could find.

Photographic Notes.

PHOTOGRAPHIC CLOUD EFFECTS and **Sunset Studies**. Instantaneous. 10s. 6d. to 30s. doz.
SHEEP AND CATTLE STUDIES from nature, 9s. doz. Parcels post free to select from. New Set, Sheep and Lambs.
PICTURES COPIED. PHOTOGRAPHS ENLARGED for tracing and guides. Life size Enlargements.
APPARATUS for practising Photography complete, with instructions, camera, lens, stand, and chemicals. 50s. (Students' set.)
Artists' INSTANTANEOUS REVOLVER, carrying 12 plates, secures small photographs of moving figures or any object at a minute's notice. Two guineas. Larger sizes, 65s. and 85s. Cash with order. Specimens of work 6 stamps. BENJ. WYLES & Co., Southport.

Shortening days and colder bring home to the photographer as to others the fact familiar, but none the less often neglected, that whilst there is a time for all things, that time is not to be trifled with: what the hands of the outdoor operator find to do he should now do with his might

Anent of outdoor work at this season, how few landscapes with autumn foliage one sees really satisfactory: reason enough for it, doubtless, in the non-actinic colour of the warm browns and yellows that now prevail. But with gelatine plates there ought to be no sort of difficulty on this score; longer exposures are the specific, wind is too often a preventive of long exposures; but still moments can be found, and much may be done by waiting.

Little of summer-like weather as there has been this year, probably the photographer, reckoning all things, has not much room to grumble with the season, unless it be in the watering places, where the season was late and visitors few. With quick plates more can be done in a given time, and there is more independence of climatic conditions. Returning business prosperity, albeit it does not return as fast as might be wished, has been making itself felt in "the black art" as in other things.

Tricycling as a mode of locomotion for the landscapist has been attracting some attention. Why it is not more used is a wonder. I have used a machine of this sort largely for some time, and can speak well of it, not merely for expeditions getting to the points desired, but as a means of health. And this is as interesting to the photographer, professional or amateur, as any other man, and specially so to the large majority accustomed to sedentary pursuits; for a real raiser of the spirits commend me to a good machine on a good road, with a still day and some artistic bits in prospect.

In carrying apparatus speed must be sacrificed to weight; with a heavy camera &c. it is no use trying to do "the pace," but even going up hill against a high wind, the worst conditions for tricycling, you can walk, pushing the machine whilst it carries the weight. I tried this the other week over the trying uphill stretch

from Bettws through Capel Curig to Idwal against a strong head wind; and though I should prefer to take it next time without the wind, there remained this fact demonstrated, that under the most trying conditions the three-wheeler is a great help to the photographer.

One or two points are specially to be looked to in adopting this mode of locomotion. A machine with a thoroughly efficient brake is imperative when you carry weight, and the power of "braking" with the feet as well as the hands is important, while as regards weight the amount is not half so important as the distribution of it so as to secure a fair balance: this once secured the latitude is great.

The "Photographic News" has it that a member of a firm of photographers to the Queen has just purchased an estate for £45,000, and infers that the art prospers evidently in some hands.

Photography is used in various ways to meet the necessities of campaigning: one useful instance is to show how the harness and loads of pack mules are adjusted, much labour and confusion being thus saved.

The late examinations in photography instituted by the city guilds are said to have been singularly inappropriate for aspirants after artistic skill in the profession. Some of the questions now before me are certainly very suitable for chemists, but do not seem to have much direct connexion with practical photography.

Amateurs would do well to spend a spare half hour in measuring the aperture of their various lens diaphragm in relation to the focus, and marking down the relative exposure required for each for reference in the field. The operator is almost certain to have a fair knowledge of the exposure required for some favourite lens with a special aperture, and the certainty of giving the same relative time under varied conditions is not only highly useful but a great "aid to comfort" in working. During a recent turn in Wales, in which nearly ten dozen plates were exposed under very varying conditions, the failures through errors in timing were very considerably reduced by this simple expedient.

PHOTO SENEX.

We have received from Messrs. D. H. Cussons & Co., of Liverpool, a copy of their "Notes for the Amateur and Tourist" in regard to the manipulation of the newest forms of photographic apparatus and materials. Specialties of this firm are the "Liverpool" instantaneous shutter, and the "Liverpool" bromo-gelatine dry plates.

Art in the Home.

Mr. Luther Hooper, in an article on the decoration of ceilings, begins by condemning ceilings altogether, because their chief purpose is to hide the construction of the roof, and to make it appear to be entirely without support. By thus hiding the beams or joists a fine opportunity for decoration is lost, for these and the spaces between them, ornamented either by carving or painting, would always have a good effect, especially when assisted by the play of light and shade upon the different surfaces. Moreover:—

From a sanitary point of view, the case against the ceiling or inner roof is very strong. Many cubic feet of valuable space are wasted in order to obtain the flat ceil.

ing; in fact, the space between the two roofs of each room of a modern house is worse than wasted, for then all sorts of dust and filth accumulate undisturbed for years, and are only revealed when, for some cause, such as an escape of gas, the floor boards are removed; but even then no attempt is made to clean the abyss, for it is too well known that such an attempt would result in injury to the frail and tender sham of lath and plaster. This foul unventilated space must be more deleterious than the all-over carpets which are said to be unhealthy, and have on that account, in many cases, been banished in favour of stained floors and Indian and other rugs.

Undesirable, however, as these lath and plaster make-believes are, we have to accept the fact that all modern houses contain them, and are so constructed that they cannot be removed. The decorator, therefore, in order to be practical, must consider and make the best decorative use of the large flat bare space afforded by the ceiling, a space which, unlike either the floor or walls, is never covered or partially relieved by furniture. It is seldom that any use whatever is made of the opportunity afforded by the ceiling for decoration; the almost universal custom is to cover it with a plain coat of whitewash, no consideration being given to the colour of the paint and wall. This treatment, because we are so used to it, does not strike us as being so ridiculous as it really is from a decorative, if from no other, point of view. Two things, however, are urged as advantages in favour of the use of whitewash; these are, that the white ceiling helps to make the room light, and that it makes the apartment appear more lofty than it really is. With regard to the first of these supposed advantages, more light than is reflected from a white ceiling could be admitted by having the windows less covered with drapery than is now customary. That a white ceiling makes a room appear more lofty than it is is questionable, and moreover, is it praiseworthy to attempt this deceit? In applying colour to a ceiling Mr. Luther Hooper thinks a good, general, and safe rule is to make the ceiling the largest mass of the lightest colour used in the decoration of the room:—

If this rule be observed, there will seldom be seen a whitewashed ceiling, and when it does appear it will not be objectionable; for if white paint is used for the woodwork, and nearly white paper or other material for the walls, the white ceiling will not be out of harmony, and the general effect will be correct enough, and though clean, extremely tame. The ceiling is certainly not the place for the figure or landscape painter to display his talent upon. The painted ceilings of some public and private buildings of the seventeenth and eighteenth centuries, both in this country and on the continent, remain monuments of the bad taste of both the artists and their employers. Allegorical and other figures are represented sprawling about in absurd positions, looking at all reasonable only from one point of view, and that the least likely point to be taken by the spectator. Although the ceiling is not the proper place for a pictorial design, it is eminently suitable for an evenly balanced and unobtrusive ornamental composition, either of plaster, or other work in relief, of painting or stencil work, or their cheaper and effective substitute paperhangings. Ornament in relief is particularly adapted for the ceiling, because the light, falling usually in a sideways direction upon it, gives it its full effect. Many examples of good ceiling ornament in plaster have been and are still being produced, composed of intersecting lines and scrolls, which are every way satisfactory when coloured, as suggested above, in harmony with the general tints of the room. Of course, a well-designed and modelled

plaster ceiling is an expensive luxury not to be expected in an ordinary house. The best substitute for plaster work is that furnished by the raised flock papers which have recently been manufactured for the express purpose of ceiling decoration. These, when painted, have almost as good an effect as can be obtained by the use of plaster, and if properly fixed, are quite as durable.

For ordinary rooms a very good plan is to decorate the ceiling by means of a soft-coloured, single-printed wall-paper. These, of appropriate pattern, may readily be obtained, and with the addition of proper borders and a well coloured simple cornice, will complete the decoration of an apartment, the general effect of which will be much more comfortable and satisfactory than can possibly be obtained by the usual plan of carrying the decoration as far up as the cornice, and then suddenly finishing off, as if in sheer helplessness, with a great blank space of staring whitewash.

Whatever material may be decided on for the decoration of a ceiling, the ornament used should be evenly distributed over the surface and should have no run in it; that is, it should be equally satisfactory looked at from all directions. In very large apartments the space may be divided into well proportioned compartments or panels. In large rooms, too, the colours used may be stronger and richer than would be pleasing in smaller ones.

It may be asked, what is to be done with the centre ornament of plaster from which depends the gaselier? The best thing undoubtedly is to do away both with the one and the other and have a clear ceiling, for they are usually of equal hideousness. With the exception of that for the dining room, a centre light is most inconvenient. Illumination obtained from brackets placed upon the walls is far more preferable, both in appearance and for use.

Amongst recent fancies of Paris artists may be mentioned a drawing room "exhibition of incoherent art" organised by M. Jules Lévy at his residence, and consisting of 500 works executed on bits of wood, clothes, hats, kitchen utensils, &c. Amongst the articles were a bust with real hair and teeth; a portrait taken with the pen in the space of one minute; a portrait on a kitchen skimmer; and a painting on a patent-leather shoe, all by well known artists. We commend the idea to the promoters of bazaars. There is at least as much in it as there is in setting up a row of so-called "olde Englyshe" stalls, and spelling words in the showbills with a redundancy of the letters y and e.

By a seasonable article in a French contemporary, the "Revue des Arts Décoratifs", M. Victor Champier deprecates, as one of the greatest obstacles to the growth of real art in the home, "the obstinacy which is shown by a large number of persons of refinement in furnishing their houses solely with old objects, or copies of old objects." Every one, says the writer, is acquainted with friends in whom this love of the past has grown into a fanatic fetishism. But is there not a fear, he asks, that if, from a distrust of ourselves, or inertia, we cease to excite the productive powers of beauty, they may become sterile, and refuse to yield their customary harvest?

The sentiment of the beautiful is scarcely less dependent for existence than human nature on a supply of sustenance, and its sustenance is imagination. Now imagination pines and dies when it is not exercised on new objects. What will be the result of the existing persistent mania for surrounding ourselves only with old style furniture and more or less servile copies of works of the past? On the one hand, the designers for the trade seek their motives only from old authorities, and carry out their combinations

just as we have machines made, on purely mathematical principles. On the other hand, the manufacturer's aim would lead him to the sole imitation of the old, with the direct result, from want of the creative faculties being exercised, that the laws on which the old models were produced would be overlooked, or soon become ridiculously burlesqued.

M. Champier thinks the fashion for archaisms will soon pass away, and then we shall be able to return to the position of our forefathers, who never troubled themselves as to whether their furniture was Chippendale or Louis-Quinze, Gothic or Renaissance, but only exacted that their surroundings should be elegant, and thus stimulated and created a race of original artists.

Ever since the so-called "aesthetic" movement began the coal box has been a discussed article. Wooden boxes, decorated with metal fittings of more or less utility as well as ornament, have now established themselves generally. For this winter has been brought out a pattern called "the imperial coal box"—a name which is a new example of the want in our trading circles of a sensitive appreciation of the ludicrous. The "imperial coal box", however, does not otherwise offend than in its name. Besides having metal hinges, handles, and knobs, the sides are panelled with plaques of metal, either brass or nickel-plated, and these are stamped with a sketchy conventional landscape, in Japanese vein, or similarly filled with decorative work. Mr. George Green, of Birmingham, stands sponsor to this development.

Manufacturing ironmongers have resolved that the fashionable style of stove for this winter shall be in a Chippendale vein of design, the grate being set between two hobs, with a canopy hood, which is made loose to act as a blower, being supported by two pillars, and made highly ornamental. The panels are filled with tiles, over which a framing of cast iron is laid, causing the tiles to be less prominent than if let in on the surface. Square stoves, with slight brass beading let in on the black surface are also offered for appreciation. Several are fitted with one centre tile of scenery or figures surrounded with small dark-coloured tiles instead of the usual half-dozen tiles of one pattern repeated. Dog grates are still to the fore, though they may be accounted in these days an archaic affectation: it is upon this affectation, we are sorry to say, that design with us chiefly lives.

Dress.

To judge from what the fashion papers tell us, the modes now setting in for women's dress are in one or two respects less foolish than usual. The "crinolette," it is true, has established itself; but one of the few writers on the fashions who ventures upon cold criticism of its monstrosities has a feeble hope that it may not further develop during the winter, on account of the heavier raiment that is necessary; but there is also a chance, on the other hand, that this may have the effect of further enlarging the deformity.

Tweed is again to be a prevalent wear. This is a fabric which fashionable women have borrowed from men. There is nothing that we are aware of against its proper use. In the early days of its history it was worn only by millers and bakers, and other persons

whose avocations were too floury for dark cloths. Then the tweed suit was introduced for country gentlemen; and anon, the incomprehensible sex tried its effect. Manufacturers of tweeds have made them adaptable to the refined requirements of their new customers, and for the last three or four years tweeds have been growing softer, finer, lighter of texture, and more and more harmonious in tint. There is no need to deprecate the use of this material, especially now that it has been issued in feminine editions.

It has also been well studied by the manufacturers in regard to colour. Tweeds are plain, dotted, or checked. Under the first category come the "heather mixtures," many of which are artistic in a very high degree. The effect may be as of grey, but produced by a subtle and harmonious mixture of half a dozen strong tints combined so skilfully that none obtrudes itself, while all bear a share in the general effect of warm grey. The dotted variety is to be very much worn, and the dots may be round, oval, oblong, or may take the form of flakes appearing irregularly upon the surface. These are usually made up in combination with plain or self-coloured tweeds. Others are checked or tartan in design. Lines of amber, crimson, and peacock blue, all subdued by a web of brown crossing their warp, and occasionally brightened by intersecting each other, appear upon a ground of greenish brown. In others the amber brightens into yellow or deepens into copper colour, the red and blue disappearing. Again the hue of the ground is a purplish blue, with checks of sage green and the tint known as *café au lait*. There is abundance of variety.

In shaping out the tweed stuffs, fashion is more open to criticism. An affectation of manishness is the motive which chiefly has play; and this has developed, amongst other things, a "false waistcoat." The lady's waistcoat is not a separate garment. The fashionable tightness about the waist—upon which Mr. Treves's lecture has had no perceptible effect—would not admit of the addition of so much material beneath that of the bodice; so the feminine waistcoat partakes of the characteristics of the "false front." Some tailors—for it is they who make tweed dresses for ladies now—recommend their clients to have the bodice of a darker colour than the skirt. When the latter is rather light the effect of the intenser hue of the bodice is good, and consonant to artistic principles.

For dinner dresses the newest and handsomest material is brocaded plush, the design upon which is produced by cutting away the long pile round the leaves and flowers. The larger these are the handsomer is the effect, at any rate in the piece, but the smaller patterns are in better taste for short figures. One of the novelties is painted lace. The idea scarcely commends itself to correct taste: lace, if good, can scarcely be improved upon, and if bad will not be bettered by painting. To blue, red, brown, and green lace we have now become accustomed. Whole skirts are frequently made of flounces of olive lace over pale blue silk, or of brown over pink. The effect, it must be confessed, is far from bad, though, theoretically, coloured lace has been condemned.

Little girl-children continue to be hidden away under bonnets twice as large as those worn by their mothers. Kate Greenaway has much to answer for.

Teagowns are no longer the graceful things they were: they are now a cross between a dinner dress and

a breakfast déshabille. There was a time when they were almost poetic.

Some items from recent Paris fashion articles may serve to help disenchant those who still think we should look to France for taste in dress. During the season just past, dovecots have been ransacked to provide dead doves, which, with lifeless feet tucked up under a poor stiff body, were to be seen on hats of all degrees. The bird, says an article on the modes, "was worn stiff and stark as if the life had just been wrung out of it." On some headgear the seagull crouched as he might do in the warm sea sands, his long legs, good for wading, but bad as an adjunct to costume, carefully hidden. There was a talk of putting small pheasants, entire, on women's heads, "instead of the brains which ought to be inside," a cynic said. Fluffy butter-coloured chicks, with open beaks, are placed in groups of three or four on some of the autumn bonnets. We read further that one lady—"the same who launched the basket bonnet at Chantilly"—adorned her hat with a small hare. Such is French taste to-day. We do not know that it ever really was much better; but we may hope that our own has improved of late, and that we shall not follow these doings in England, except in the half educated circles of fashion.

Shoes were discussed at a hygienic congress just held at Geneva. Those who are devoted to French chaussure are invited to read that after a discussion on the cause of flat footedness, Dr. Vallin, of Paris, admitted that in France shoes, for the most part, are abominably bad, and the feet of their wearers almost invariably deformed. The shoes worn by Parisians, however, were not quite so contrary to nature as those worn by Parisiennes, whose aim seemed to be to make their feet resemble horses' hoofs. Dr. Ziegler expressed his regret that fashion was allowed to have so great an influence on the shoeing of human kind, and that in this, as sometimes in other matters, husbands should "live under their wives' slippers".

Music.

THE PROVINCIAL FESTIVALS.

The autumn festivals in provincial towns have this year, as usual, brought us some new works, the principal of these being Gounod's oratorio "The Redemption," of which we recently gave an anticipatory sketch.

The new oratorio consists of a Prologue on the Creation and the Fall, a first part devoted to the Passion and Death of Christ, a second part concerned with the Resurrection and Ascension, and a third of which the subject is Pentecost and the Spread of Christianity. Salient features are the recitatives for two narrators, purposely and wisely sober and quiet, but relieved by varied orchestral background; the use, after Bach and Mendelssohn, but in a less prominent way, of chorales; the adoption, though a sparing one, of lead-motives, of which there are two—that of the Saviour and that of the three Holy Women; the employment of a "celestial choir"; and some fine descriptiveness in such of the choruses as seem to call for it. The treatment is occasionally contrapuntal. Old church melodies are introduced, a "Stabat Mater" and a "Vexilla Regis." The orchestral introduction is of the tone picture class, designed to represent the creation of the world. The most dramatic instrumental piece is the March to Cal-

vary, in which majesty, defiance, and grief are suggested without being overwrought. There is much variety in the orchestration, which is used with great force to illustrate the darkness which followed the Crucifixion, and to colour the passages which narrate the rending of the Temple, the Resurrection, and the Ascension. Harps are frequently employed, and in the Resurrection scene there is a fine use of the trumpets, the number of which is increased for the occasion. It is to be remarked that the French, and emotional, character of the composer has not led him into any trespass against English taste in regard to the music assigned to the Saviour, which is purged of all demonstrative expression, and thoroughly reverential. "The Redemption" is shortly to be performed in London. It is truly, in the artistic sense, an inspired work; an expression of strong religious appreciation of the text, in music which, if sometimes it appear theatrical, is never laboured. Putting aside any possible objections on the score of English religious taste, there is not likely to be any hesitation in its acceptance as a masterpiece.

Another novelty at this festival was a symphony by Mr. Hubert Parry, which has been variously estimated. To us, in these days of programme music, it is a comfort to be able to say that Mr. Parry's symphony put forward no claim to descriptiveness, or what it has been the fashion to call "underlying poetic meaning"; it was left to speak for itself.

Another new work brought forward at Birmingham was a cantata entitled "The Holy City" by A. R. Gaul, a local musician. The book is chiefly a scriptural patchwork of texts alluding, more or less directly, but for the most part vaguely, to a heavenly abode; and is likely to be very acceptable to that numerous class of people whose religious feelings are those of the old lady who took such comfort in "that blessed word Mesopotamia." Looked at in a worldly light, the selection of this class of words, instead of anything even distantly dogmatic, may be considered wise: Mr. Gaul's book will offend no one but those few who are in the habit of desiring something having a tangible meaning and purpose. There is elegant and melodious music in the cantata, and it may be recommended to choral societies in quest of something new. In absence of ebullient passages, or overworked effects, it follows the English school of music and the English religious taste.

Sir Julius Benedict's "Graziella," expected last year at Norwich, was brought to a first hearing at Birmingham. It is not in Sir Julius to write music which is inelegant; it is equally out of his line to write with much force: the new work is of the same character as earlier music of the same class by him.

What will probably be known as a "serenade symphony" by Mr. C. Villiers Stanford was another of the novelties: the third of its five movements is a nocturno (adagio), and the final movement closes with a "lullaby." It is very generally considered to savour somewhat of past masters, now Beethoven, now Schumann. Describing Mr. Stanford's work the "Pall Mall Gazette" says:—

The orchestral serenade is gradually becoming a recognised form of composition. Its structure may be described as resembling that of the symphony, save that its movements are at once more in number, conciser in form, and lighter in style. Many of the most prominent existing examples are also scored for a smaller number of instruments than those which make up a full orchestra. In the

present case, the trombones alone are dispensed with. Of the five movements, each of which has a distinct charm and character of its own, the nocturno—a suave and romantic slow movement, containing some very original scoring for the horns—and the intermezzo, a “moto perpetuo” for the violins, produced the greatest effect, the latter being redemanded and played a second time, by which procedure, doubtful as it is in most cases, a welcome opportunity was afforded for becoming more familiar with this delightful little movement. The work is brought to a very original conclusion by means of prolonging the close of the bright finale into a most graceful and soothing “lullaby.”

Lastly there was produced at Birmingham a new cantata by Herr Gade, entitled “Psyche.” The book of this may be said to be a romantic—or perhaps we might say an Ovidian—treatment of the classic myth indicated by its title. The music was generally pronounced to be that of an accomplished follower of Mendelssohn. The part of Eros, god of love, is assigned, or was on this occasion assigned, to a baritone, Mr. Santley: there are internal indications that it was written for a mezzo soprano. Embodying in his opinion some side thrusts at Wagner, the critic of the “Telegraph” says of this work:—

“Psyche” is not touched by the leit-motive craze. The work actually contains but one recurring passage. There is a steady recognition of the fact that a work of art should be a thing of beauty. Herr Gade will have nothing to do with the precious modern dogma of the divinity of ugliness. To that frightful idol, which fanatics worship as some African tribes worship the devil, the Danish composer refuses homage; and so it happens that even when he has to paint the lugubrious or the terrible, he touches the sense of artistic beauty while sufficiently exciting the imagination. It will always be difficult to do this well, and because it is difficult so many composers take the easy course of being merely horrible. We do not get in “Psyche” declamation and little else, the voice being recognised as the most exquisite instrument music possesses, and written for accordingly. Furthermore, the Danish master’s harmonies are never forced and unnatural. He does not write like a man who gropes about the keyboard of a pianoforte for disconnected chromatic chords, and when he has given the ear a succession of shocks flatters himself upon having achieved a musical purpose. In “Psyche” all is symmetry and ordered progression.

The programme at Birmingham included an instrumental work by Mr. Cowen absurdly entitled “The Language of the Flowers.” The use of such titles is a foolish pandering to musical young ladyism, and a grown up musician ought to be ashamed of it. Flowers have no language, except in the imagination of the young ladies’ boarding school; and if they had, music could neither pronounce it nor suggest it.

Drama.

That the author of so clever and original a comedy as “The Two Roses” should care to risk his reputation by appending his name to an adaptation from a French piece of such a character as “La femme à Papa” is a matter of some surprise. Nor is the astonishment lessened when the result is seen in the new comedy called “Little Miss Muffet”, lately produced by Mr. James Albery at the Criterion Theatre. The late Charles Matthews, when he went to the same source for an in-

spiration, wrote “My Awful Dad”, and evolved a very clever and amusing farce out of the leading idea. With a correct knowledge of English people and English tastes he was able to eliminate the objectionable element, whilst his dramatic instinct caused him to retain the amusing contrast of a hare-brained juvenile father and a prematurely soberminded son. Mr. Albery on the other hand has chosen to retain one of the most objectionable features of the original—the portrayal of feminine drunkenness, and it is painful to have to admit that there are audiences who fail to be disgusted with it.

It is some relief to turn to the reopening of the Lyceum with a continuation of “Romeo and Juliet”. Here at least, whatever may be said against individual idiosyncrasies, true art is respected and earnestly studied, whilst none of the canons of taste or decency are violated. Mr. Irving again appears in Romeo, and with his usual study and care has invested the part with many new attributes and elaborations of detail. With the exception of one or two secondary changes, the rest of the cast remains the same.

Miss Fanny Davenport is occupying Mr. Toole’s Theatre until his return, and has appeared in Mr. James Mortimer’s adaptation of Dumas’s play “Diane de Lys”. Both the lady and her diamonds were much discussed before her appearance, but the diamonds seem to be the more worthy of note of the two.

In “Little Robin Hood” at the Gaiety Mr. Reece has furnished the frequenters of this theatre with another entertainment of the now familiar style, notwithstanding Mr. Hollingshead’s fanfarronade of a burlesque play with a story, his productions seem of the usual type, serving as vehicles for choir singing and dancing, and in this latest edition, for the introduction of some acrobatic feats, clever enough in themselves, but decidedly tending to retard the action and render the plot incoherent.

Mrs. Langtry’s appearance for twelve nights at the Imperial Theatre at the close of the month was apparently with a view to testing the effect of two new additions to her stock of characters previous to her departure for America. If Mrs. Langtry is to appear on the other side of the Atlantic as an example of the skill and culture applied to dramatic art by the first class artists of this country, our American cousins will form but a poor opinion of the English standard of excellence. Nature has been kind to Mrs. Langtry; notoriety, fashion, and careful tuition have also done much for her, whilst perseverance, practice, and an experience as yet limited have produced some satisfactory results; but neither the flash of inspired genius nor the ease and skill of a practised actress have yet come to her. Mrs. Langtry has selected Hester Graysbrook in the “Unequal Match” and Rosalind in “As you like it” as her two new characters. In the former piece the country-girl’s special attributes are not made sufficiently prominent, there is no difference between her and the other personages of a London drawing room; and when there is a chance for pathos she fails to fulfil the promise of her appearance in “Ours”, and either from a fear of “letting herself go”, or because she does not feel the part, fails to give the ring of true emotion. It is probable that the latter cause is the true one, because she elects to play Rosalind as a comic character. All the tender imaginative grace of this the most beautiful of Shakespeare’s heroines is lost, and idealism is utterly banished from the

scene, by this mistaken and unthought out view of the character. For this presentation of Shakespeare, in truth, an expression of sorrow seems more appropriate than criticism.

The Art Trades.

CAUTION.

TURNBULL'S PACKETS OF DRAWING BOARDS & TINTED CARD BOARDS.

In consequence of the worthless imitations of these manufactures which are now being offered, Messrs. TURNBULL are compelled to advise their friends that all packets of their manufacture bear the name,
J. L. & J. TURNBULL, (ESTABLISHED 1780,) without which none are genuine.

To be had of all the leading Artists' Colourmen and Stationers.

At the Leather Trades exhibition, held last month at the Agricultural Hall, were shown certain examples of what are called "velociplastic facsimiles", exhibited by Mr. H. Löwenberg. The new material used by Mr. Löwenberg is alleged to be capable of extraordinary uses in the reproduction of objects of art. It is not, however, without a misgiving that we read in the prospectus which has been sent us that "the aim of this invention" is to imitate quickly and cheaply any object that is "beautiful or scarce or unique, that is to say, to copy it" in such a manner that its reproduction will be found "equal to the original in form, colour, surface, strength, and durability, and can practically be used instead of it." Objects of art, antiquities, medals, coins, animal and vegetable curiosities, it is added, can by this process be multiplied for the benefit of science, for museums and amateurs, or for decorative purposes. Further—and here again we read with misgiving as to the results which may follow "imitations of every kind of texture, "braidings, of wood, ivory, tortoise-shell, malachite, "cameos, marble, metal in high and low relief, can be "made in any degree of hardness without brittleness." So comprehensive, however, appear to be the possible uses of the invention that it will be strange if some facilities in decorative art do not come of it.

An action was tried a few weeks back in the City of London Court, in which Mr. MORREN, a lithographer, of 78, Cheapside, sued Messrs DAVIS & DAVIS, printers and stationers in St. Mary-axe, to recover two guineas and a half for supplying a design for an almanack. The defendants denied their liability, on the ground that the work was not in accordance with the written instructions. These instructions caused some amusement. They prescribed as follows:—

Body of calendar to represent interior of a grocer's shop with a double row of canisters bearing names of months, the last canister to be drawn as moved, and the space shown as empty. In the interior of the room an international tea party; Queen Victoria taking some tea from the canister December, looking up and smiling at Gladstone burning his fingers with a hot kettle, just in the act of upsetting through tumbling over an Irishman. Bismarck looking on, amused. Gambetta flirting with France. Turkey asleep, in a bloated way, in the corner. A coolie (representing India) bringing in a chest of tea on his shoulders through the doorway; a Chinese figure, say sugar; America slipping forward with a tin of canned peaches.

The judge thought the drawing produced carried out the instructions. There was the Queen, with one of her hands in a ridiculous position taking down a large

tea-canister, and the other with a cup of tea in it, most assuredly enjoying the position, and smiling at Gladstone; Turkey's attitude was carried out to the letter of the instructions, reclining in an armchair many sizes too small, in an undeniably bloated condition. There was Gambetta flirting with France, and Bismarck looking on with an air of delight. Beyond a suggestion that there was no likeness to Bismarck in the figure intended for him there seems to have been no defence offered, and judgment was given for the lithographic artist, with costs.

Messrs. H. & J. Cooper are showing some fine old Arabian woodwork, portions of an Egyptian house, dating some five hundred years back. This has been arranged round their galleries so as to present as nearly as possible the original intention. This work may occasionally be used with interesting effect for screens, even in small interiors.

A writer in the "Cabinet Maker", having examined the furniture at the Paris Decorative Art Exhibition, says that in the prevailing French modes in chairs there is really nothing which can be described as a new departure or strikingly original. The usual phases of the Renaissance are reproduced with the consummate skill which the French artificers invariably display in that style; and in some cases there is, about the modern versions, a freshness especially worthy of note. The patterns of the leading chairs displayed have been drawn from various ancient sources, for the love of the antique is as prevalent in France as it is in this country. The Parisian connoisseur worships his Boule, Riesener, or Gouthière just as devoutly as the English collector adores his Chippendale or Sheraton. As regards modern articles, reproduction rather than invention is the order of the day, and consequently the fashionable furnishing establishments are crowded with copies of the antique. A growing taste for old French Gothic is represented in this exhibition. Messrs. Damon et Cie. expressly devote themselves to this class of furniture, and render the style in a domestic manner with some success. It reminds the writer in the "Cabinet Maker" of the unsatisfactory attempt to adapt Gothic to English household furniture some fifty years ago or more, although the French have perhaps succeeded better. The favour with which this class of Gothic is received on the other side of the Channel arises, he thinks, from the fact that the French are anxious to cultivate something as a set off against our old English revival. Another feature is a sort of old Flemish renaissance. The old practice of using a stout hide for seat and back is again in favour, and a rich embossing of the skins gives a highly decorative appearance. The French carvers, it is added, are bred in the midst of Renaissance, and it seems to run out at the ends of their fingers; they are, however, apparently unable to get away, to any great extent, from well known types, and the result is a mass of copybook work void of originality, but at the same time extremely well done. But though the Renaissance carving of our country cannot approach similar work abroad, the writer in our contemporary thinks that the English chiselling of the last few years contains more original thought than he found in the modern continental work.

The Irish Court of Chancery has confirmed the judgment recently given against Messrs. Marcus Ward & Co. in the proceedings between them on the one side

and Mr. Vere Foster and Mr. John Ward on the other, which involved the question whether the firm could retain the "mother stones" used in printing Mr. Vere Foster's coloured drawing books, after they ceased to do the printing for Mr. Foster, on the ground that the actual stones had not been paid for. The Lord Chancellor, in giving the unanimous judgment of the court, affirming the decision in favour of Mr. John Ward, said the case was one of considerable importance:—

Though the pleadings were voluminous the facts were few and simple. The contest was as to the right of property in the particular class of lithographic stones used in the production of coloured drawings. One might naturally expect to find no question raised as to the title to the mother stones; yet Messrs. Marcus Ward & Co. charged for the artistic and costly work employed, and because they made no charge for the material stones themselves, they claimed to be entitled to retain them. There was no actual agreement to pay for the materials. Mr. Foster said he was under the impression he had been charged, and had paid for the materials, but on close examination of the accounts he found there was no separate charge for the mere stones as such, and he at once proposed to waive all question on the matter, and pay the defendants the full value of the stones. This, however, the defendants refused, and, while they admitted that the stones as they stood could not be used by them—for the pictures belonged to Mr. Foster, or, rather his assignee, Mr. John Ward—they insisted on the right to them as their own property and to wash off or destroy the pictures if they choose. There was no written agreement, but there was a series of accounts which threw light on the case. The parties were quite agreed that the drawing books enterprise was to be carried out on the same plan as the earlier writing copies, and it was sworn by Messrs. Foster and John Ward that there was a distinct arrangement by parole contract that Mr. Foster should pay for the artist's drawings, and then that these should be reproduced by the firm in whatever way they considered best, and that he should pay them the proper charges to cover their expenditure, as well as fair profit for skilled labour or otherwise in reproducing the drawings. That being so, it followed that Mr. Foster had a right to have those mother stones delivered up to him, on payment of such sum, if any, as might be due in respect of them. Whether by accident or design, Mr. Foster was not charged for the mother stones. To assert that for that reason the firm could retain them was irreconcilable with the long continued series of accounts. He was therefore of opinion there was an express contract entitling the plaintiffs to relief. But even if no express contract had been proved he would hold there was an implied contract. It would be unreasonable and absurd to suppose that a man giving an order was still to be liable to have the work thus ordered and paid for withheld from him and destroyed at the lithographer's pleasure.

Amongst the Parliamentary papers recently issued is a report by Mr. John J. Quin, acting British Consul at Hakodate, on the lacquer industry of Japan. From this it seems pretty plain that there is little likelihood of the processes being successfully conducted out of Japan. Almost the whole of the many different kinds of lacquers used are the products of trees found only in the Japanese islands, and the enormous amount of labour bestowed upon the work in its different stages is such as to preclude imitation in any country where labour is of other than merely nominal value. Mr. Quin tells his readers that he has had great difficulty in obtaining thoroughly reliable information, owing to the ignorance of the arti-

ficers and the subdivision of labour. He enumerates 33 different processes in applying the lacquer, with periods of drying or rest between many of them of from 12 to 40 hours. The tools, brushes, smoothers, &c., are different for the various sorts of lacquers, as well as for the articles to which they are applied, gold lacquering, flat or raised, appearing to be the highest form of the art. In the No 1 Museum at Kew Gardens 170 specimens of lacquer, lacquered ware, Japanese woods, &c., forwarded by Mr. Quin, are now on view.

Mr. E. Silva White, fine art dealer and printseller of West George-street, Glasgow, has removed thence to Pall Mall, London.

Art Abroad.

The Americans seem to be aiming at an improvement in house decoration, if we may judge from a description given of a cottage, or rather mansion in cottage style, which is just being finished for President Arthur at Long Branch. It contains forty-five apartments besides the various basement rooms, and is described as "a magnificent pile of colossal architecture in the centre of a pretty lawn, Queen Anne in style, four stories high, with a broken line of steep roofs and sharp gables." According to the somewhat vague account which we find in an American contemporary:—

The walls of all the apartments are hung with Japanese and Chinese papers, with heavy dados and borders. The ceilings are panelled with gold paper of various design, no two rooms being alike. The wood work is painted in dead flat parti colours and tints which harmonize with the papers, and do not consequently have a flashy and disagreeable effect, but are quiet and restful to the eye. A gold stripe runs around the rooms, door panels, and window frames. The mantels are hard wood, very high, and highly finished—no two alike. The hearths and grate mountings are handsome porcelain tiles. The halls and stairways are all finished hard woods—ash—with what is called Queen Anne style of carving. Grotesque heads are abundant, and the work is finely cut and finished. Butts, knobs, and other door trimmings, are all in bronze. The top sashes of all windows are in small stained glass, with mosaic designs—the lower sash plain. The exterior is covered with shingles sawed in all shapes—the windows are irregular in size and shape. The roofs are dark slate, and broken by dormer windows. One of the principal features of the exterior is the outside chimneys, one of which on the front, is built in red brick in panels from top to bottom. The foundations of the building are finished in Portland cement. The body colour below the piazza is tea green, with trimmings in dark bronze green. The body colour above piazza is dark red, trimmed the same as below. All lintel and broken work is cut in with orange chrome and black.

It would appear from this, (says the "Painter's Magazine"), that the object of the painting was to give the exterior an aspect as sombre as possible, the dark bronze green trimmings appearing almost black, and giving tone to the whole. The inside work, it is added, is much better in effect. The whole thing seems to us to have an insincere air of imitation of the latest English fashions; but it may be that fuller knowledge of the mind of the architect would show that he has adapted these to local requirements more than appears in the description.

Belgium is showing itself alive to the importance of cultivating what may be called commercial art, as shown

by an exhibition just inaugurated at Ghent. It emanates from the *Chambre Syndicale Provinciale des Arts Industriels*, which was founded at Ghent in 1866, with the object of "stimulating the genius of artistic creation in relation to industrial applications, contributing to popularise the study and sentiment of the beautiful in the production of industrial objects, which derive a portion of their value from their form, so facilitating and encouraging the efforts of industrial artists and artisans in the conception and execution of original works of good taste." The exhibition of industrial art is held in the halls of the Ghent Casino, and will continue until October 18th.

We read in the "*Moniteur des Arts*" that a movement is going on for exhibiting pictures and other works of art in the crush rooms or other suitable apartments of the principal theatres in Paris. Already a collection has been opened in the foyer of the *Theatre des Nations*, place du Châtelet. The object, as stated, is to facilitate sales by bringing artists directly into communication with buyers, and thus to make them independent of middlemen ("*les soustraire à l'exploitation des intermédiaires*"). Artists who send works, we gather, are allowed free entry to the plays. Pictures, sculpture, and terra cottas are accepted, and the public is admitted from 11 to 5 every day.

The last house excavated at Pompeii has the walls of the *exedra* ornamented with white and yellow squares, divided by columns, decorations, and festoons, all in fresco. At the entrance of this room, on the left, is figured an infant surprised at the sight of a large rat issuing from a trap, and on the right the same infant trying to catch the rat. On the left wall is a medallion with a small figure, two cupids and two flying geniuses, one with a pastoral staff in the left hand and a bunch of grapes in the right, the other with the staff in the right hand and the left supporting a basket on the shoulder.

There still come echoes of Mr. Oscar Wilde's doings in America, and we read now of his delivering at the watering place of Long Branch an address on the condition and prospects of art in that country. He recognised the existence of an art element in American society, and his contention was that the kind of art most useful in the great republic would be that which entered into the daily life of the people and which made common things beautiful. By encouraging a love for beauty the country, he told his hearers, could be rid of its fraudulent work. Mr. Wilde seems to have come across a large number of bad carpets, bad pictures, and bad statues during his Transatlantic travels; but he appears to have been most sorely exercised by the American cast iron stove, "with its feet decorated with roses and its doors covered with urns". The best furniture to be found in the States, according to the lecturer, was that belonging to old colonial days, of which antiquated chairs, tables, settees, and corner-cupboards some pleasing specimens might yet be seen in Virginia and in the New England States. The æsthetic censor went on to express his opinion that a reform in dress was urgently needed in America. He thought that art schools should be purged of amateurs, and advocated the establishment of a workshop in every ordinary school. High art was "the only practical school of morals in the world; for in it there can be no false workmanship without detection".

The directors of the Paris International Exhibition of

Contemporary Art have invited Sir Frederick Leighton and Mr. Burne Jones to contribute as representatives of English art to their exhibition of 1883.

A painting of "*Rorke's Drift*" by M. Léopold Flameng, has been purchased from the Vienna exhibition by the Austrian government.

M. Guillaume Dubufe's diptych, *Sacred and Secular Music*, which was at the last Salon, has been bought by the French authorities for hanging at the *Conservatoire de Musique*.

Our Antwerp contemporary "*La Federation Artistique*" warns the public of a number of copies of Corot, Diaz, and Courbet which are being put forward as originals.

Van Beers, whose "*Lily*" gave rise to a law suit, is reported to be reaping the harvest of notoriety in frequent sales and good prices.

The painter T. T. Kruseman has received a decoration from the King of Holland. The same has been accorded to Henry Le Roy, expert in pictures.

Certain Brussels artists are getting up small invitation exhibitions as protests against the large official ones, which they say are becoming mere bazaars.

F. De Braeckeleer, the oldest of living Antwerp painters, numbers 91 years.

M. Gaillait, a Belgian painter, has declined to receive the medal awarded him by the jury of the International exhibition at Vienna, on the ground that "works of fine art are incapable of being classified and distinguished like mechanical products." Some of the foreign painters approve this step, and deprecate all medals and prizes, quoting the R.A. and the Grosvenor as examples. They only serve, says, "*La France*", to cause recriminations and very often scandals.

How would Mr. Ruskin endure an ordinary trip to Belgium and Rhenish Prussia? Shams in art are there so frequent as to imply that there is little, if any, feeling against them. At Tournai, the wall of the cathedral apse is painted to imitate tapestry so as to be quite deceptive till the visitor makes a close inspection. The altar steps, and the altar piece in this generally noble and interesting building, are apparently of marble: approaching and touching them, we discover them to be painted wood. This trick of simulating marble occurs everywhere; the Grand Hotel at Brussels has a staircase of real marble—up to the first floor; then the steps are of wood, painted with successful dexterity to imitate the marble of the first flight. In the church of St. Gudule there is a quantity of plaster ornament deceptively grained to look like carved wood. The Belgian Chamber of Deputies is full of graining to imitate mahogany, sham panels being part of the trick. The plaster dado in this national building is grained to simulate marble. In the far-famed Antwerp museum there is the same feature: the visitor, on entering, thinks for a moment that he is in a fine "marble hall": presently he discovers that the supposed marble is cleverly painted wood. The skirting board all round the galleries which contain the masterpieces of the Flemish school is wood disguised as green marble; and so cynically candid is the affectation, that even the iron ventilators, which occur as flaps in the skirting board, are included in the simulative daubing. The effect, when they are opened, is despicable. A smaller, but not less objectionable, exemplification of the same spirit is the occurrence, in the shops, of sabots, or wooden shoes for

the peasantry, graved with wrinkles, and blackened, to look like the leather shoes of their betters!

The other day an excavation at Pompeii yielded a beautiful inlaid marble table, with reclining bed ornamented with paintings; a bronze vessel with revolving handle; two Egyptian statues, covered with a patina of green glass, which is very rarely found; a tortoise and a frog in marble; a Bacchus in terra cotta; two marble busts; and a skeleton with bronze hairpins beside it.

An inscription commemorating the birth of the painter Louis David on the Quai de la Mégisserie, Paris, has been placed on the southern façade of the Théâtre du Châtelet.

Ten pictures have been added to the Luxembourg collection. One is Courbet's "Man with the Leather Belt." The other nine have been selected from the last salon.

Hans Makart, we read, has espoused Mdle. Linda, late a danseuse of the Vienna opera.

Art Literature.

Classic and Early Christian Architecture. By T. ROGER SMITH, F.R.I.B.A., Prof. of Architecture, University Coll., London, and JOHN SLATER, B.A., F.R.I.B.A. (London: Sampson Low & Co., 1882.)

The authors of the volume before us have laboured in a wide field. In their account of the trabecated styles they include some notice of Egyptian, West Asiatic, Chinese, and Hindu, as well as of Grecian buildings. And no less wide is the survey when they deal with the architecture of the arch. The book is illustrated with profusion, and furnished with a glossary. Of this feature in the book it may be remarked, first, that it is very bad, and secondly, that however good it might be it would be a hundred times more valuable if illustrations could be given of the architectural features described. Such definitions as that of entasis, "a curved outline in the shaft of a column," or of tenoned, "fastened with a projection or tenon," are quite useless. Without further particularisation it may be said that there can be no greater mistake than to give childish, incomplete definitions in books intended for beginners. The exegetical faculty seems not to belong to Messrs. Slater and Smith. A definition of conventional art is attempted in a foot-note upon page 36, which is feeble in the extreme. "Conventionalising," it says, "may be described as representing a part only of the visible qualities or features of an object, omitting the remainder or very slightly indicating them." A really good definition in a book intended for students, and which is concerned so largely with conventional art, would be of great value; but this is worthless. It is not said why a "part only" is to be represented, nor what "part" shall be chosen. It is not even hinted that some principle may govern the selection of the presentable portions.

There is one feature in this book so good that it is a pity it is not much better. We refer to the concise analyses of the various styles, which conclude the separate sections. The history of architectural styles is rather a history of evolution than of revolution. The growth of the Gothic cathedral from the Grecian temple by successive structural advances can be traced as clearly as the organic change by virtue of which a tadpole grows into a frog. In the buildings of successive

ages we have a genuine organic development of complex from simpler forms—an evolution in which there is no link missing. We venture to assert that until the exhibition of this growth is made the dominating idea in a handbook, there will be no proper "introduction" to the study of architecture.

Meanwhile the student may read the work which Messrs. Smith and Slater have provided, or any one of a dozen others. The ground it covers is immense; it is scrappy, insufficient every way. Still he may go further into larger books, and fare worse; and if his, by happy chance, is an observant nature, he may get much more good out of it than its authors have put in.

Greek and Roman Sculpture. By WALTER COPLAND PERRY. (London: Longmans, Green & Co., 1882.)

The want of a popular history of ancient sculpture has been long felt. The subject is far too large for a three shilling manual, and too important in its relation to culture to be abandoned to archaeologists. The pages of the "Journal of Hellenic Studies" are "caviare to the general." There was need of someone who, following the pursuits of the antiquarian, should retain yet humaneness sufficient to write a history of sculpture popularly, as well as with knowledge. Mr. Perry's is a good and useful book. Its scope is defined in a preface. A "popular treatment," he says, "precludes the author from entering at length into controversial discussions, or exhaustive descriptions and analysis of works of art, which his scope and limits render at once unnecessary and impossible." He goes on to tell us that:—

The work is mainly based, as all such works must be, on the researches and criticisms of German archaeologists. But while the author has gladly availed himself of their aid, as well as that of the many distinguished writers on the same subject in England, France, and Italy, he has endeavoured, by a diligent study of the sources of art history, and above all, by a familiar and loving acquaintance with the originals of all the works referred to in the following pages, to free himself from the tyranny of great names and to form an independent judgment.

No reader of the book will doubt the extent of Mr. Perry's observation, or the thoroughness of his study. The number of works of art passed under review is immense. Ancient "sources" and modern critics are cited to test every step of the progress. It may be remarked at this point that the errata table in the volume is painfully long, and even here there are many errors. These are matters which it would be easier we suppose for the author to see to than the reader.

Mr. Perry tells well what Mr. Symonds in his "Renaissance in Italy" has explained better—the reason of the pre-eminence of the Greeks in sculpture. He says:—

The whole character of the Greek theogony is essentially anthropomorphic, and it is to the fusion of the divine and human in this mythology, and to the glorious forms which the poets fashioned from this precious amalgam, that we owe the noblest conceptions and the highest achievements of plastic art. The purer faith which succeeded polytheism is far less favourable to the growth of art. The one true God of the Jew, 'whose going forth is from the end of the heaven, and his circuit unto the ends of it', the God who 'is a spirit', who 'dwelleth not in temples made with hands', cannot be, or ought not to be, the subject of artistic representation. The aspirations of Christianity after an inward spirituality

are essentially unplastic. Its vast and abstract ideas, its sublime, ineffable mysteries, may indeed be indicated to the believer by symbols, but can never be, properly speaking, represented 'in gold or stone, graven by art and man's device.' The very object in fact of the Christian religion is to do away with that interdependence and correlation of soul and body which lies at the very root of plastic art. The Greek viewed the matter in a totally different light. To him the body seemed not the prison but the glorious temple of the soul.

To reveal all the beauty of that soul's temple was the aim of the Greek artist from the beginning. And there was no change in the direction of his effort till that aim had been fully accomplished.

The English student of the archaic periods of Greek art must have Mr. Murray's "History of Greek Sculpture" by his side. In that book he will find many interesting points fully discussed to which only passing reference can be given in such a work as this. Yet Mr. Murray's work, even upon the period to which his labour is confined, is not upon all points more full than Mr. Perry's, and his citations are hardly so abundant, though in conjecture he may be more artful. The value of the two books as complementary one to another may be exhibited by a single instance.

In discussing the authorship of the well known bronze "Spinario" (Boy extracting a thorn) of the Capitoline Museum, we read in Mr. Murray's book that "an objection has been raised to the mere possibility of a work of this nature being executed at the stage of art in which Myron lived, since no example of it is recorded, except the group of boys playing at knuckle-bones by Polykleitos." Now, Mr. Perry, in this chapter upon the school of Myron, though he does not class the "Spinario" with the work of this period, gives several instances of genre subjects besides the one of the knuckle-bone player mentioned by Mr. Murray. Thus by Lycias, we have the boy with the basin of lustral water, and the boy blowing an expiring fire; and by Styphax we have the "Roaster of Entrails." All these are subjects similar in kind to that of the Spinario, and suggest good reason (when the acknowledged archaism of the hair in the statue is considered,) for attributing the original of this bronze to Myron or his school rather than to the later Pasiteles.

In matters of archæology we seldom get that proof of the kind that science demands: we must make what we can of such evidences or suggestions of evidence as can be obtained. On the other hand we must be careful that we do not make too much of them. Greek coins and gems, and the paintings on early vases, are collateral subjects of the highest value to the student of sculpture. But too much, we think, is sometimes made of the information which these supply. The conditions of the gem engraver's art, for instance, are very different from those of the sculptor in marble. Mr. Perry seems not to have this in mind when, following Overbeck, he says decidedly that the copy of the Vatican "Amazon," by Phidias, should be restored according to an ancient gem. Perhaps it should. At the same time the gem engraver in that time of art was more likely to concern himself with the artistic setting of his subject in the stone than he was to slavishly follow an original executed under no such restraint. In like manner no argument for the origin of architecture can safely be based upon the architectural designs which have been found upon ancient vases. The potter was concerned only with his own work, was not

careful to supply accurate elevations for the student of his day, or safe data for argument to the archæologists of ours.

Mr. Perry states in his preface that he has had it in mind to exhibit Greek art in its relation to the political and social life of the nation. He has not neglected this part of his work altogether; still, it is perhaps hardly necessary to say, a volume would have to be written upon a different plan altogether to fully exhibit the everlasting correlation that there is between the three histories, of Event, and of Thought, and of Art. The book is a descriptive guide to extant works of sculpture, and valuable as such; it is in no sense a philosophical work in which art works are only referred to to aid in the elucidation of an idea. The subject falls into six periods:—the first, from the commencement of art in Greece to B.C. 500; the second, from B.C. 500 to the beginning of the career of Pericles, B.C. 460; the third brings us to the end of the Peloponnesian war, B.C. 404. With the fourth, the period of Scopas and Praxiteles, we enter not yet the period of decline, but rather upon one which saw a still higher fulfilment of a purpose only a little less noble. With the accession of Alexander the fifth period commences, and we have reached the beginning of the end. Nevertheless, the great sculptor Lysippus adorns this period, and the achievements of the Lycian, Rhodian, and Pergamian artists throw a glory upon the age. The sixth period commences with the fall of Corinth, B.C. 146, and the sculptor's art declines, to rise no more till the days of the Pisani. The Apollo Belvedere, and his companion the Diana, the Venus de Medici, and the Venus of Milo, have fallen on these degenerate days, and are here described and discussed.

The recent discoveries of sculpture which have enriched Berlin have thrown great light upon the work of the Rhodian school, and given to critics something comparable as to style to the group of the Laokoon, a work which before seemed unique in its manner. Mr. Perry has published a little too early, we suppose, to give his readers the benefit of this fresh knowledge. His work is a great gain to the student world, and we have marked its appearance with very great pleasure.

Correspondence.

BROOKE'S GROUND.

TO THE EDITOR OF *The Artist*.

Sir,—In consequence of the numerous enquiries I have received in answer to my letter in the "Athenæum", I am induced to send you further particulars respecting my ground for painting upon. It cannot have escaped the notice of any intelligent person visiting our National Gallery that while the modern pictures are fast fading, some of them cracking and almost disappearing, those of the old masters are as fresh and beautiful almost as when first painted. Much has been said and written on the subject; and most artists have come to the conclusion that the fault lies in the colours, which they think are greatly adulterated; but I maintain, after years of patient study of the subject, that it is the ground that is at fault. All the old masters used tempera grounds, down to Rembrandt, and it is this ground I have discovered. More than forty years ago I brought pictures to London which were painted upon it, and showed them to Edwin Landseer, who also showed them

to J. M. W. Turner, and many others; they were all deeply interested in them, especially Turner, and surprised at the brilliancy of the colours. Landseer borrowed them for a fortnight, and wished much to know what the ground was composed of. One of these pictures I have seen lately, and it is not faded in the least. They were painted in water colours on my ground, and varnished with copal. I then began to paint in oil upon the ground and found it equally good for the colours, giving brightness and softness to them; and after a great many experiments I can find nothing to compare with it. This ground preserves the colours instead of injuring them, as all oil grounds do. Of course there are some tempera grounds that will affect chromates and vegetable colours, though none of them have turned black, as they do upon oil grounds; but my ground, as far as I can judge, is the same as that of the Italians, which stand better than any, and is better for working. I am endeavouring to dispose of my discovery to one of the artists' colourmen. A paragraph in the "Athenæum" of July 31, 1880, says, "There can be no doubt that some reform is indispensable, no less in the interest of artists than of the buyers of pictures, the very pigments of which fail before their eyes, so that costly investments are utterly destroyed. When we hear of an eminent painter declaring he does not care how soon his pictures fade, it is time patrons looked into the matter. A good plan would be to demand a guarantee of durability for a certain number of years." The only guarantee required would be that they were painted on a tempera ground.

I am, Sir, yours truly, EDWARD BROOKE.
1, West Avenue, Walthamstow;
19 September, 1882.

ART AND PHOTOGRAPHY.

To the Editor of the *Artist*.

SIR,—In the face of Mr. Henry Moore's disclaimer we venture to say that there are many high class artists in this country who do not despise the many little assistances which photography can and does render to them, more especially in the securing of an evanescent effect of sea, sky, or landscape, which may appear and vanish again in a few moments, before half the sketch can be accomplished. How happy under such circumstances must feel the artist who, armed with his little outfit, with sensitive dry plates at hand, can secure on the instant such fleeting effects which will afterwards aid his memory in transferring them to canvas, and thus completing his picture in the true form in which he saw it. Surely such little aids to art should not be ignored, though they are obtained by the mechanical process of photography. We have all of us much to learn, and the modern dry plate process of photography with its instantaneous effects is able to teach us a great deal in its own special sphere, if we only adopt it as an aid to the production of true works of art.

Yours faithfully

D. H. CUSSENS & Co.

QUERY.

STRONTIAN YELLOW.—J. B. writes: "I find strontian yellow a beautifully transparent colour for giving the effect of sunlight through large leaves (coltsfoot for instance). Will Mr. Standage please say whether it is permanent, and what colours are safe or unsafe to use with it." Mr. Stan-

dage replies: "Strontian yellow is the chromate of strontia, but it consists of chromic acid and strontium. It has a pale canary colour, and is fairly permanent; but owing to the presence of oxygen in the chromic acid it is apt to be fugitive, since that element has a tendency to react on oxidize or other pigments. It resists action of foul air and light. It is seldom used."

Miscellaneous.

It is stated that Mr. Ruskin's little Meissonier, which recently sold for so large a price, has become the property of Defoeer Bey, whose house on the Boulevard Haussmann, Paris, already contains a very valuable gallery of modern pictures.

At the Brighton Aquarium an exhibition of ancient and modern lace and fans opens early in October.

Sir John Steell, R.S.A., Professor Sidney Colvin, and Mr. Phillip H. Calderon, R.A., are on the Long-fellow Memorial Committee; also Sir Frederick Leighton.

The fifth annual report of the Paisley Art Institute draws attention to its increased membership and general prosperity. During the fortnight the annual exhibition was open 2883 persons paid for admission; and of the works shown, nearly one-fourth were sold. The sum of £20, allocated among the honorary members on the Art Union principle, the committee believe had a beneficial effect upon the sales—some of the prize-takers purchasing pictures at more than double the amount of their prize.

M. Frédéric Fétis, the author of a catalogue of the faïences and porcelain in the Musée Royal at Brussels, has been studying the classification of the pottery at South Kensington.

The National Gallery is getting over-full, and a suggestion has been made that a building should be erected on the Thames embankment, further east, and amongst business men, for a second gallery.

There is no photograph extant of the late Dr. Pusey. A print which is being sold is a photograph of a pencil sketch, and good authorities say it is not a likeness.

A high tide at Hastings has destroyed most of the picturesque net and rope drying sheds, under the East Cliff, which have been the subject of so many studies and sketches by landscape painters, including Cozens, J. J. Chalon, Turner, W. Hunt, Linnell, and David Cox.

A new piece of North Wales, every square mile of which is picturesque, will be opened up this month, by means of the new railway from Bala to Festiniog. This passes by Arenig, a little known, but high and comparatively isolated mountain, and traverses a rough district watered by a stream which takes its rise at the foot of Arenig. Having some character of its own, though not precisely of the kind which attracts the ordinary tourist, this district might be worth exploring by the artist.

Another new ground just open, which however it is getting too late in the year to visit, is the route of the new St. Gothard railway. Artists who go to Lucerne and the Swiss Oberland next year, or those who may be going to Italy this winter, might make a note to try the new route, which abounds in grand scenery, though it may turn out not to be very tractable on canvas. Photographers have, we believe, already explored it with good results.

SHEPHERD BROTHERS EXHIBITION includes important works by J. M. W. Turner, R.A., Sir John Gilbert, R.A., Sir Edwin Landseer, R.A., Marcus Stone, A.R.A., T. Sidney Cooper, R.A., Henry Dawson, E. J. Niemann, J. Syer, B. W. Leader, J. S. Noble, D. Bates, H. Wallis, W. Parrott, L. J. Pott, &c., &c.—27, King-street, St. James's, London; and 6, Market Place, Nottingham.

PRE-RAPHAELITE MASTERPIECE FOR SALE.—**SHEPHERD BROTHERS** have now ON VIEW at their Picture Gallery, 27, King-street, St. James's, London, the **RETURN FROM MARSTON MOOR**, a large and important Work, painted by **HENRY WALLIS** in 1859, and engraved in the *Art Journal*.

156, PORTSDOWN ROAD, MAIDA VALE, W.
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JOURNAL OF HOME CULTURE.

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1 NOVEMBER, 1882.

Vol. III., No. 35.

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CALENDAR.

* * * Information to appear here should be sent to the Editor, not later than the 23rd of each month.

- Nov. 1.—Gounod's "Redemption" at the Albert Hall.
 Nov. 3.—At University College, Professor Newton's lecture on Greek Painters (free).
 Nov. 6 & 7.—Receiving days for winter exhibition Society of British Artists.
 Nov. 8.—General meeting, R.S.A.
 Nov. 9.—First Richter concert.
 Nov. 14.—Second Richter concert.
 Nov. 18.—Sending in day for sculpture, British Artists.
 Nov. 21.—Last receiving day for Gladwell Bros.' winter exhibition.
 Nov. 25.—St James's Hall, Manchester, exhibition closes.
 Nov. 29.—Schools of art annual reports to be sent in.
 Dec. 1.—Scottish National Gallery reopens. Grosvenor Winter Exhibition opens.
 Dec. 2.—Application for examination by candidates for third grade art certificates to be made. Gounod's "Redemption", Crystal Palace.
 Dec. 4.—Lecture by Ruskin at London Institution: "Cryсталlography." Lecture by Professor Church at Royal Academy: "Linseed and other Drying Oils."

SOCIAL SCIENCE CONGRESS*

(From our Nottingham Correspondent.)

A paper by Mr. P. H. RATHBONE on "The Object and Scope of an Art Professorship" which was read towards the close of the Social Science Congress, was exceedingly well received, the lecturer's experience in matters artistic, and his unflagging interest in the cause, having entitled his opinions to respect.

He contended that the public appreciation of sound art was a first essential to the production of it; and consequently one of the chief duties of an art professor would be that of cultivating public taste rather than imparting practical instruction to artists. The lectures of the professor should be illustrated as far as possible. Every local museum should contain a good collection of casts, and also a series of reproductions by the auto-type process, engraving or other means, of the works of some of the best artists. The relation of sculpture and painting to architecture should also be pointed out by the professor, and another important part of his duties would consist in directing attention to the beauty of the lines of the human form, and also to the careful study of drapery. An itinerant professor following the example set by Professor Newton at the British Museum would doubtless do much good. Incidentally Mr. Rathbone referred to the laws of demand and supply in the art world as elsewhere; adding that as soon as there is a public demand for mural decorations there will be no dearth of artists capable of executing them. Towards the conclusion of his paper the speaker touched upon the matter of feminine dress, and censured the folly of women converting themselves into walking hour glasses and of emulating the barbarity of China in the matter of compressing and deforming the feet.

* See also the *Artist* for October.

The discussion at the close was of a very animated character, great interest being apparently taken in the subject by an audience which comprised many ladies. The Rev. J. F. MCCALLAN, Nottingham, observed that the town had already done much in the direction of realizing Mr. Rathbone's ideas, and he looked forward to the institution of an art professorship at no very distant future. The Rev. VINCENT JACKSON suggested that labels should be attached to pictures in museums, pointing out their merits, and conveying a little information respecting them. That section of the public which, perhaps rarely, if ever, attends lectures would thus be reached. This idea appeared to be received with favour by the majority, but some indication of a coming war of words was evident in the ominous shake of the head and the sceptical looks of others. A new topic was, however, interposed at the moment by SIGNOR TITO PAGLIARDINI, who expressed his conviction that his countrymen the Italians, whom we were in the habit of praising so highly, were not naturally more highly gifted, artistically, than the English people. Their excellence was rather the result of their imbibing art from the cradle. He insisted upon the importance of surrounding children with artistic objects from their very youth, and would have every school room a vestibule to art. Mr. FREILAND, of Chichester, trusted that due notice would be taken of the observations which had been so delicately and tastefully made on the dress of English ladies; and concluded an admirable little speech by touching upon the graceful walking of Spanish ladies as compared with that of their fair sisters in England.

After some discussion, for and against, on the Sunday opening question, Mr. T. C. HINE, F.S.A., moved the adoption of a resolution, asking the authorities of the Castle Museum here to attach labels to the pictures, as had been suggested. This second reference to labelling provoked the warm discussion which threatened when Mr. Vincent Jackson first suggested the idea. Mr. G. H. WALLIS, director and curator of the museum, explained that the plan had been adopted, as far as was practicable; and after a lively twenty minutes or so, CAPTAIN STAREY undertook to convey to the museum committee the feeling of the meeting in the matter, and the motion was then withdrawn.

The chairman, Mr. GEO. AITCHISON, A.R.A., in a few closing remarks, supported Sunday opening, and remarked that while advocating reform in female dress it would be well to remember that the present costume worn by men is not all that could be desired.

WM. GIBBONS.

Lectures and Speeches.

Mr. William Morris

ON ENGLISH DECORATIVE ART.

The Manchester Fine Art and Industrial Exhibition was opened on the 20th of last month by the Earl of Wilton, and amongst the guests on the occasion was Mr. WILLIAM MORRIS, whose name was coupled with the toast "English Decorative Art." In replying, Mr. Morris spoke at some length. He said:—

I think we may without rashness congratulate ourselves on the progress made in decorative art of late years. I should be loth to speak slightly of any of the brotherhood to which I belong, past or present.—(Laughter.)

But the plain fact is that some twenty-five years ago these arts of mere decorations were in such a state that one is bound to say that they looked as if they were coming to an end; of the traditional part of them there was, in England at least, scarcely any more left than there is now, that is, nothing. On the more obvious and self-conscious side there was nothing stirring. What individual talent was left could only show itself in eccentricities that most often deserved to be called by any other name rather than decoration. The public was as blankly ignorant of the history of the art as the designers were of its first principles.

The contempt with which the subject was treated in those days, Mr. Morris said, was shown by the fact that the law only gave protection to decorative designs for three years. Certainly he must say that 25 years ago it did not matter much whose design you got hold of. (Laughter.) They were all much the same, and did little but spoil the materials out of which they were made:—

I well remember when I was first setting up house, 23 years ago, and two or three other friends of mine were in the same plight, what a rummage there used to be for anything tolerable in the way of hangings, for instance, and what shouts of joy would be raised if we had the luck to dig up some cheapish commonplace manufacture, which, being outside the range of fancy goods, had escaped the general influence of the vacuity of the times. On the whole, I remember that we had to fall back upon the turkey-red cotton and dark blue serge; since even the very self colours of fancy goods had grown to be impossible, which is the more inexcusable as at that time the beneficent march of science and commerce had not yet destroyed the ancient and worthy traditions of the craft of dyeing as it has since done.

On the blank nothingness of the first half of the century some advance had been made; a reaction from ugliness to beauty had touched at least some part of the people; and in what we technically called the decorative arts, this new Renaissance had been helped in this country by many agencies, not least among which had been the Department for Science and Art. Some of the results of this new Renaissance were now before the people of Manchester; and he thought he might say that they very fairly represent what had been done in the arts of decoration since the change he had been speaking of took place. Things had changed; no young housekeeper need now take so much pains for such a scanty result as he had to do in 1859; anyone could now find in shops all over the country goods at common-place prices, which both intended to be and were beautiful, and more or less marked by artistic individuality; in short any one who chose could make the interior of his house comely and pleasant without an unreasonable expenditure of time and trouble.—(Applause.) Now was this seeming advance of a quarter of a century going somewhere or nowhere?

That is a serious question, to which it is impossible to answer aye or no. But after all to us as practical people it does not matter much whether it can be answered directly always, so long as we see clearly what are the conditions of the health or disease, the life or death, of our art; in short, so long as we can see clearly what work is immediately ahead of us to maintain our art in a hopeful state. Now, to my mind, it is not so very difficult to see this. Firstly, we have, to put the matter in its simplest form, to interest the whole public in the work. Firstly and indeed lastly there is nothing else for us to do. That once done, the whole public will see to this matter. Well,

that is easy to say, and very hard to do; short to say and very long to do, and yet we must set to work about it unless we æsthetic upholsterers—(laughter)—are content to be what I am afraid many people think us—contemptible waiters on—(laughter)—or mere pleasure seekers and triflers with life. For in truth these decorative arts when they are genuine, real from the root up, have one claim to be considered serious matters which even the greater arts do in a way lack, and this claim is that they are the direct expression of the thoughts and aspirations of the mass of the people—(applause)—and I assert that the higher class of artist, the individual artist, whose work is, as it were, a world in itself, cannot live healthily and happily without the lower kind of art—if we must call it lower,—the kind which we may think of as co-operative art, and which when it is genuine gives your great man, be he never so great, the peaceful and beautiful surroundings, and the sympathetic audience which he justly thinks he has a right to. If you compel a Michael Angelo to live in a world of dullards and blunderers, what can happen to him but to waste his life in ceaseless indignant protests; till his art fades out in sour despondency and his whole career has turned out a useless martyrdom?—(Applause.) Great minds need no slaves to rule over, but rather fellow-workmen whom they can help and be helped by. So I say that the decorative arts are as necessary to our lives as civilised men, nay as men, as the more strictly intellectual arts are, and that that which has become our end and aim, to wit, the new birth of popular art, as on the one hand it is a most arduous, so on the other it is a most worthy undertaking.

He would venture to try to tell them what seemed to him the chief difficulties that we had to face:—

Once for all, I am afraid I must admit that the public in general are not touched at all by any interest for decorative art; a few of the upper and middle classes only have as much as heard that there is such a thing as decorative, which should be popular, art. How could it be otherwise? Consider! That lapse of all the arts of decoration that I began by speaking of, and which got to such a pitch at last that it became unbearable to some of the cultivated part of our population, that paralysis of the art was brought about by commerce (so-called) forbidding the exercise of art as an essential part of manufactured wares. Time was when all manufactured wares had some claim to beauty, and, other things being equal, the most beautiful thing was the most marketable. I fear we cannot say that this is the case now. Pray excuse me for drawing an illustration from a very interesting and useful class of goods to which we are none of us strangers—printed cottons. If you turn over the pattern book of this or that cotton printer in this city, you will find many patterns which are exceedingly pretty, while some of them are exceedingly—well, ugly, as I am sure, the gentlemen who print them will admit.—(Laughter.) Now, having the honour of the acquaintance of a cotton printer in this city, I am able to say that, so far as I could understand, the ugly patterns sell quite as well as the pretty ones. Now, you know, if the decorative arts were in a healthy condition, instinctive good taste would refuse the ugly patterns and demand the pretty ones, and so prevent what I must consider a degrading waste of money, time, and intelligence; for what in its way can be more wasteful than using all the accumulated knowledge and skill of centuries in spoiling the fair white surface of a piece of cloth by putting a pattern on it which you know to be ugly?—(Applause.) And in like manner it fares with all the other industrial arts. If a manufacturer determines to be also somewhat of an artist (as he most certainly should be), and to turn out nothing but what may do credit to his own reason and intellect, he must also make up his mind to give

up a great part, probably the greatest part, of his business; and I will say at once, before I go further, that if a good few of our makers of common wares were so much touched by the importance of the decorative arts of England as to do this, it would make a new era in that advance of the art which I have been speaking of; and if we could add to such a sacrifice of apparent welfare an obvious and lively interest on the part of the public in the processes and methods of the art, I do think we should be nearing our goal. For at present the divorce of commercial manufacture from art has made the public bad marketers; too often they don't know what they are buying. Often I have had it said to me when I have been showing my friends some process of designing or making a piece of goods, "Dear me, I had no idea that all that trouble was necessary." It short, it seems to be generally believed by a people, to my mind, somewhat overdone by machinery, that works of minor art can be and are turned out like the sausages in the mythical Yankee machine—live pig at one end, sausages at the other. Whereas in truth every work of art, however humble, as on the one hand there has gone to make it real human pleasure of body and mind, so on the other every stage of its making has been attended by painful care, anxiety, and chance of failure. And this it is, this play of hope and fear, joy and sorrow over it which makes it what we call a work of art; indeed, we may well call it a work of nature also.

He had still something else to say: the divorce of commerce from art had been wasteful of more than the works of man's industry, and in many places, nowhere more than in South Lancashire, had made the advice given to all students of art to go to nature somewhat of a mockery. Fight against this evil we must, if we were to have decorative or any other art for long:—

The choice lies before us, which will you have, art or dirt? In the long run I believe you will find art the cheaper of the two commodities; for if we choose dirt we shall make England, all of it sooner or later, what it was not meant to be, an uncomfortable country, and discomfort breeds discontent, and discontent—what will that bring forth in this land of stout-hearted men? This is far from being beside the question; it is English decorative art I am speaking of, and can we forget what the country is like which bred that art as it once was, which has made an ancient English house, for all its simplicity and rudeness, the loveliest of the habitations of man? Surely my voice is speaking the thoughts of many people when I plead with the mighty and overwhelming commerce of England to spare the source from which all English art has sprung, what is left us of the land of England, with all its growth of familiar beauty, sweetened every acre of it with the memories of the men that made us.—(Applause.) When that plea is listened to, and we make up our minds, first, to keep all that we have left us of fair and unspoiled country and dwellings, and second, to replace what we have lost by a reasonable and living art which shall really express our lives and their aspirations—I say when we have made up our minds to do this, then is all gained. Nature, which has covered with her kind hand the battlefields of the Edwards and Henries and Charleses, will in one way or other, when we call upon her, do no less for the battlefields of commerce. Our scientific men, who to me, an outsider, seem able to do anything they care to do, will have shown us the right use of carbon and sulphuric acid, and the sun will shine as brightly through the boughs outside the factory windows in Lancashire as it does through the Kentish hop garden. I think those days will come, wild as the prophecy seems. (Applause.) We shall not see them. Who cares, since we amongst others shall have worked to bring them about? Nor will

anybody in those days need to talk about English decorative art, for everyone will have it ready to his hand; like the company of a friend with whom one can talk if one wills, or be silent with if one pleases, so restful, so familiar shall it be. (Applause.)

Mr. J. Sparkes.

The Principal of the National Art Training School spoke at the annual distribution of prizes last month at the Tiverton School of Art, Mr. E. S. Perkin master. Addressing the art students Mr. SPARKES remarked that:—

It seemed to be quite news to some of his friends that England was artistic, or cared for anything beyond utilitarian purposes. But the history of the past showed that art was intensely characteristic of the English nation for many years. English cathedrals, for instance, were essentially national, and not in the least like French cathedrals. In domestic architecture of the Tudor and Queen Anne periods the same advantage of their isolated position was to be seen—it was essentially English; no nation on the continent had such mansions as we have at Hatfield, Hengrave and elsewhere. Architects of the present day were making fame and fortune by simply imitating those old houses of our ancestors. The same essentially national style characterised the furniture and fittings of that period. In fact, just before the French revolution there was in England more appreciation of art than we could conceive of. All this came to an end with the outbreak of the French revolution, after which, for a long period, we had no money for anything except to furnish the sinews of war, and thus art development ceased. After that long dreary time, we had to begin afresh. The things brought together at the exhibition of 1851 were what we now should call "uglies." It was difficult how to realise this fully, unless you happened to light upon some production which was made much of in 1851—as, for instance, a carpet shown to him the other day, sold in 1851 for 3000 guineas, but which, he believed, no person in the room would now have as a gift. Then came Sir Henry Cole, and schools of art. The result had been simply astounding. The effects were to be seen in walking through London; to look into the shop windows in Oxford-street and Regent-street was now a genuine pleasure. London had been in a large measure rebuilt by trained architects, and in a few years' time would be one of the most picturesque cities in Europe. (Cheers.) A similar change was noticeable in the Gothic architecture of to-day as compared with the terrible "Churchwarden Gothic" of thirty years ago. Nowhere in Europe were Gothic churches designed and built as well as they are in England to-day. In Germany there was an elaborate system by which the government "dry nursed" architects and engineers, but the results produced were not to be compared with the results of the more free system in England. The whole range of taste in England had been raised. Some time ago he was sent to Germany to ascertain what schools of art were doing there, but in Berlin the German professors said to him "What on earth do you come to us for? We are now learning from you. We buy "Punch", and the "Illustrated London News", and Caldecott's and Walter Crane's picture-books, simply for the beauty of the illustrations, and we think you must have in England some excellent school for the production of these wood-cuts, which we take to our students to show them how to do it." Another curious thing, coincident with the growth of art schools, was that it had become the correct thing among men of social position on the continent to have their clothes from a London tailor's just as ladies like to get their dresses from Paris. The French monopoly of designing had come

to an end. A man told him the other day that he sent to Paris every year £2,000 worth of designs. He was informed by Sir Philip Owen, on the authority of personal friends in Paris, that ever since the last French exhibition English furniture had been the rage there, and that French dealers found that it was better to buy from English firms than to trust to imitations which were obviously inferior. (Cheers.) He had recently met in London a French business man who had come with £8,000 in his pocket to buy English furniture—a proof how English taste was advancing into the enemy's country. A revolution had come about, and instead of our going to France for ideas, they come to us. (Cheers.) Of course, all this had not come about by accident. The whole thing had been a matter of slow growth. We had been thirty years doing it. Americans often visited South Kensington, and frequently saw all through the place in half an hour—(laughter)—but he generally told them that it would take them in their country quite thirty years to accomplish similar results, and that we in England would not stand still while they were learning how to do it. Some twenty years ago, in consequence of the resolve of the Government to limit their aid in art schools strictly to artisans, it became necessary to make the schools pay by admitting well-to-do pupils at remunerative fees, and to that fact was due to a great extent the result of which he was so proud, because they had been educating the consumers as well as the producers in a point which the French system had failed in, and the result was that England had become the central market for works of artistic value and industrial art. (Cheers.) It had been said with some little truth that our schools had produced a number of fifth-rate artists. He advised all such people to take stock of their weaknesses, and to find some other way of earning a living, taking their cultivating powers into the best market. There were some people who thought that they must be artists simply because they could paint and draw a little. He knew a man of that kind who found out his mistake, and was now very rich through selling bottled beer. (Laughter.) That was what he should advise to men who thought they were likely to be fourth or fifth-rate artists.

Sir Wm. Fettes Douglas.

The President of the Royal Scottish Academy opened, on the 7th of last month, the sixth of the Dundee fine art exhibitions. There were present also the following artists:—W. Mactaggart, R.S.A.; H. Cameron, R.S.A.; W. E. Lockhart, R.S.A.; Otto Leyde, R.S.A.; W. F. Vallance, R.S.A.; Geo. Aikman, A.R.S.A.; J. H. Cranston, Jas. Kinnear, R. S. Temple, D. Farquharson, J. H. Oswald, Geo. Webster, H. R. Macbeth and R. McGregor. The attention now given to art in this country, said SIR WILLIAM FETTES DOUGLAS, is one of the most curious of the innumerable reasonable, unreasonable, and fantastic fashions of the day. Even fifty years ago art was recognised only by the few, and they recognised it as a very trifling, although sometimes pleasant, accomplishment, and never dreamt it could ever become, as it is daily becoming, a great power in the world; indeed, it seems not unlikely to usurp a larger share of the world's attention than it can or ought legitimately to claim:—

Books of to-day very often consist of pictures, with a word or two of letterpress—not, as in a proper division of labour,—of letterpress, with accompanying pictorial illustrations. And we seem fast returning—though under very different influences—to the style of the earliest printed books—namely, “The Bibles for the poor”, which consisted of pictures only, or pictures with a word or two

incorporated in the woodcuts. Indeed, unless it be in the gloomy regions of abstract science, every department of human activity now calls in the assistance of art. Natural science claims its help, history claims its illustration, and romance seeks to add art's piquancy to its own. I need not speak of its activity as an advertising medium, the work of the physicist is explained by it, and the mind of the child is ripened by it. Much of all this, as I said before, is the result of fashion; but it is to be hoped that before the fashion can change art will have become incorporated, so to speak, in the very nature of the next and succeeding generations, and will then hold its position permanently as a necessity of life.

Nowhere, continued the President, has this change in art's position shown itself more remarkably than in the picture books of the nursery:—

They represent a real advance: a generation ago they were worse than weak and uglier than bad—now they are prodigies of luxuriant ability; and in this matter we must recognise a vital factor in the progress of art generally, because the unconscious education children receive from these silent companions, their picture-books, must have a permanent effect upon their future tastes and habits; and the improved and really high quality of many of the children's books of to-day will render even the most obtuse among them impatient of the presence of all that is rude and unrefined. As in morals, constant contact with pure and upright conduct is the best, indeed the only true, education, so in art, familiarity with beautiful—not necessarily expensive—objects will inform better than a thousand schools. They speak a language which does not need to be learned, and is more eloquent than the thousand conventions and rules of a thousand teachers.

Next to the influence of children's picture-books in the formation of art feeling—but, as he sincerely believed, only next to, and not before them, was the influence of art exhibitions. The President proceeded to refer to the Dundee exhibition as the finest hitherto seen north of the Forth; he also characterized it as “to a great extent free from any local or provincial character.” He added however that a large proportion of the members of the Scotch school seemed to have put their best foot foremost, and showed themselves literally in their best colours. He referred to the position of a hanging committee:—

A member of a hanging committee ought to begin his labours with the principle that he must have no friends, and when he has finished he will probably find himself blest with many enemies. It is almost impossible to “do justly and love mercy” in exhibition arrangements; these two qualities are generally found to be absolutely incompatible with each other; moral reasons, conventional reasons, and mechanical reasons, all make a tangled skein of his best intentions, and he who went in as a man of principle and benevolence comes out of the ordeal a demoralised cynic. I see it stated in your leading journal that your last exhibition was in one respect relatively more successful than any other in the country, or, indeed, in the empire. And the exhibition committee of a smaller and more local exhibition, in a town not a thousand miles from this place, makes a somewhat similar assertion. The statement is founded simply and solely upon the large amount of sales effected during the season; and there is a congratulatory chuckle accompanying this very satisfactory statement, which would be allowable enough did it not stand alone in an apparently all-sufficient isolation. I sincerely hope, and do not doubt, the present exhibition will afford its promoters an equal amount of satisfaction from the same point of view; and there is no doubt men

must live before they can enjoy life. But committees and councils may not forget that such gatherings of works of refinement and beauty are not mere bazaars, but are, or ought to be, primarily for the advantage of the public, and the advancement of local, and ultimately of national taste. In this country, and in the vast majority of the very best of us, a love of art is an artificial accomplishment, and not a spontaneous feeling. Probably the spontaneity will supervene after ages of culture, for habits of mind are as certainly transmissible as habits of body, aptitude for culture not less so than tendency to crime; and with our mind's eye we may look forward to our successors possessing intuitively that sense of the beautiful and the true which may make life in itself and its surroundings one long enjoyment.

At the luncheon which followed, a hint was given by one of the speakers that the National Gallery of Scotland should expend in pictures the sum of £30,000 or £40,000, which it was understood they had in hand. It was unfair that this £40,000 should year after year be held up in the faces of the Scotch members of Parliament, and that they should be told they ought not to claim any more public money because they were not able to spend what they had got. Sir William Fettes Douglas said the fund to which reference had been made did not exist for that particular purpose. Later on, the Rev. Colin Campbell submitted the toast of "The Royal Scottish Academy" (applause), and, while alluding to the tendency it had in elevating the lives and morals of the people, and to the reciprocal influence it had on the lives of artists themselves, said that a finer or more broad spirited set of men than artists they could not find. (Applause.) They were above very many of the little eccentricities and displays of narrow feeling which they found in many circles such as he mixed among rather intimately himself (laughter and applause.) Sir William Fettes Douglas, speaking again, said the Royal Scottish Academy at the present day had to fight against its artists going away from its own bosom. But many of its best men still remained in Scotland, and if they had all their men from London there would not be a better exhibition than theirs on the face of the earth. If they were only able to keep their men from those rascally English (laughter) and that sink of iniquity, London, (renewed laughter) they would be able to hold their own with the world, because the Scottish school was very distinctive in its character. (Applause.) He hoped the strong tendency the younger men had now-a-days to copy the French school would not make them forget their nationality altogether. There was a feeling that it had introduced various improvements, and done much good in the school, but still, while he felt those advantages, he would rather see the artists utterly Scotch and almost local in their views, than see them leave Scotland altogether. In connection with a toast of "Local art and artists", it was mentioned that there were about 200 collectors of pictures in Dundee, and 70 local contributors to the exhibition last year; while twenty or twenty-five years ago there were no artists, and only some half-dozen collectors.

Sir Edmund Beckett.

At St. Alban's last month SIR EDMUND BECKETT delivered the prizes at the School of Science and Art, in presence of a large gathering of those interested, including Dr. Puckett, head master, and Mr. A. E.

Gibbs, honorary secretary. Classes have recently been established here for china painting and tapestry painting. In speaking to the meeting Sir Edmund Beckett remarked that science was a very good thing and art in its way was a very good thing too, but he was afraid that both subjects and the meaning of both words were a good deal less understood than they should be, and he was afraid that owing to that want of understanding the two things were commonly put together now-a-days. The students of this school painted on china, and the china was fired or burnt afterwards. That was a connection between science and art, no doubt. There was the art of painting, but the art of painting would not do much in regard to china without the science or art of burning.

It would not be Sir Edmund Beckett, if he lost an opportunity of falling foul of architects. On this occasion he went on to say that he had had to do a good deal with architects, and he always found they for some reason or other wished to call themselves artists, though he had never been able to make out why. It seemed to him that an architect was not an artist:—

An artist must do something with his fingers; it was not with his mind he worked entirely. An architect did not do anything with his fingers; he produced no result; he simply told people how they were to lay out a work. That circumstance suggested to his mind the fact that there were a number of people who claimed the title of artists with much better reason than architects. There was a good deal of talk about art, but he suspected that many people did not know what they were talking about. Who were artists? Painters and sculptors were; no doubt about them. In modern times singers were called artists in the newspapers. Actors were often called artists. Going a little further down he thought he had heard hair-dressers called artists—(laughter). Dressmakers were frequently called artists; and he knew also that tailors were called artists. So they ought to be, because they produced very excellent results, and he was not sure but that when they had good subjects to work upon—very unlike him—(laughter)—they produced more successful results than architects generally—(renewed laughter). He remembered once giving tremendous offence at the Architectural Museum, or some such place where he was making a speech, by venturing to say that the carvers who executed the ornamental work, such as was now going on at St. Albans Abbey, were really people of almost as great importance as the architects themselves. Some would not speak to him for a week after he made that statement—(laughter). Yet surely they could not deny that a carver was an artist. The man got up on the scaffold and with his few tools chiselled out those flowers and heads such as might now be seen by going to the west front of the Abbey. An architect could do nothing of the kind, though he might do what was much greater if he did it well.

Art, if it meant anything, continued the speaker, meant the art to do something; it might be a good or a bad thing; by usage it might come to be associated with a beautiful thing, or what people called beautiful. But it was very difficult to say what was beautiful; there was no canon of beauty that he knew of; no rule except a certain amount of similarity to Nature. He was certain of this, that there was no unquestionable standard of beauty except Nature:—

Nature never copied herself. There were millions of leaves on trees, but he defied them to find two alike. This was a lesson he had endeavoured to impress upon the workmen with whom he had to do here and elsewhere. They imitated their work to too great an extent; he urged

them not to be too exact, but to use a little freedom. Let them remember what Nature did and what the old builders did. He had pointed out to workmen over and over again pieces of old work. He had asked them to look at a moulding. Examining it at first the moulding would seem to be the same throughout; but close inspection showed that the work varied. The old builders' workmen were really artists, and they did as Nature did. They made both sides of their buildings tolerably alike and symmetrical, just as both legs, and arms, and the two sides of a man's face were alike. But let anyone hold up his two hands and look closely at them, and he would find that they were different. The two sides of a person's face were not exactly alike. The same thing applied to the colours of animals. Did they ever find two dogs or tigers coloured alike, or with both sides alike? That was the way with Nature, working by general uniformity and not by precise and particular uniformity. Nature never copied herself. What he had said was the result of observation of Nature which was the source of all beauty.

Drifting into science, Sir Edmund raised a laugh, in referring to the theory of colours in flowers being connected with the visits of bees, by observing that "it would take a good many bees to account for the aurora borealis or the rainbow". Another phrase of Sir Edmund's was that the real distinction between art and science is that art is uncertain and science is certain, or ought to be certain. Science was simply a fine word for knowledge, and knowledge was certainty, or such certainty as was to be achieved. The speaker now recurred to his favourite topic. He said:—

People thought there must have been a tremendous lot of science among the old builders, because they constructed those high towers, stone vaults, and other things of the kind. But he had been behind the scenes and found that a great deal of that work was done very badly indeed. It was true they had science enough to make their buildings stand for a number of years, but they were bad builders; they did not know how to make their mortar; they did not know how to select their stone; they designed contrary to all rules of mathematics, and therefore contrary to all rules of mechanics; the buildings began to split and almost to fall down from time to time. So it was here. The Abbey had been a succession of ruins and repairs from the earliest times until now. The state of a great deal of it had been before their eyes in the last three or four years. Therefore, they should not run away with the idea that the old builders, by some sort of inspiration or magic, possessed science and art. John de Cellá was a bad architect: he did not know how to build and make his work stand, or what sort of mortar he should use. He knew nothing of those things though he was a good artist as far as mere beauty went. If they taught in that school the art of building, he hoped they would teach how to make mortar, how to make proper abutments for arches to stand against; not allowing large arches to rest against 9-inch walls, as was done in the case of the Abbey. Two or three architects wanted to do the same thing again, and more than two or three—the whole Institute of Architects wanted to do it, and if they hadn't had such an obstinate customer as he was to deal with, they would have succeeded—(laughter). He liked walls like himself—(renewed laughter). Where John de Cellá had a wall nine inches thick, over which he put a great arch and window, he had put nine feet—(applause). He did not wish to impose his figures on everybody, but what he had done was the result of mathematical teaching. If they were going to begin building let them begin at the bottom, with a mathematical knowledge of mechanics. Mothers, with young gentlemen who could draw "pretty things," put

their sons into architects' offices, there to develop their admirable tastes. A young man of this sort was set to work to copy his master's specifications and drawings. He did that over and over again; then the parents paid the architect £300 or £400; afterwards the young gentleman took an office, fixed a brass plate to his door, and he was an architect; and that he (Sir Edmund) was not—(laughter and applause).

Exhibitions.

NOTTINGHAM AUTUMN EXHIBITION.

(From our Correspondent.)

My last notice of this exhibition was so, brief, and the collection is in all respects so exceptionally good, that after further visits, I feel constrained to supplement the general remarks previously made by a few detailed observations. From the R.A. we have Mr. John Collier's "Last Voyage of Henry Hudson", and Mr. J. D. Linton's "Banquet." Mr. J. R. Herbert, R.A., sends "The Holy Family flying from the Sword of Herod"; Mr. E. Zimmermann "The Basket of Fish", a large canvas characterized by much vigour of treatment; Mr. Wyke Bayliss, F.S.A., three church interiors, that of the "Church of St. Madeleine, Troyes", being singularly impressive. "The Cedars, Chiswick—Snow Storm", is a large and characteristic work by A. Mac Callum, who also shows "The Way to Church". The exhibition is not strong in portraiture, consequently Mr. Laslett Pott's portrait of J. M. Pott, Esq., J.P., is quite a feature in the gallery. The R.H.A. is represented by E. Hayes, who contributes several marine subjects, and by A. Burke, who sends "A Bit on the Wexford Coast". "The End of the Game", by Frank Dadd, appeals to the sympathies of the majority of spectators, and apart from the interest of the subject is, as a work of art, worthy of much praise. "Playtime", by Louise Jopling, has not secured a good position; but it could scarcely lay claim to a better, being by no means one of this talented lady's most successful works. It is matter for regret that so skilful an artist is not more worthily represented. An attractive picture, "Slavery", by John R. Dicksee, will be much admired for the faithful rendering of texture; the rich draperies, chased metal work, vellum, table inlaid with pearl, and other luxuriant accessories being depicted with a truthfulness rarely excelled. The well-known three peaks of Snowdon, as seen from Capel Curig, are effectively portrayed by Mr. Albert Hartland in "An East Wind:" the middle-distance of this painting reveals upon examination some skilful and intelligent brush work. Mr. John Morgan gives us a beautiful realization of "The Song of Miriam", upon a canvas fairly glowing with oriental warmth and splendour. Amongst other large works are "Woodland Gleanings", by E. A. Waterlow; "The Marsh Mill", A. W. Weedon; "The Haymakers' Dinner-time", J. M. Bowkett; "Grist from the Mill", Allan C. Sealy; and "Cliff Ploughing", D. Carr. Mr. Jerry Barrett exhibits a clever illustration of an incident from the "Last Days of Pompeii"; the picture—entitled "Nydia"—represents the blind flower girl of Pompeii bringing the message of Glaucus to Ione. Of the two figures the flower girl is the more satisfactory, that of Ione seeming scarcely to realise the charming character portrayed by Lord Lytton. Six compartments are exhibited by T. M. Rooke, representing "King Ahab's

Coveting." Mr. T. F. Dicksee shows a very beautiful and exquisitely finished little painting entitled "Maximilia", and "An Alien" also characterized by careful finish. "And the Door was shut", by A. Hill, is an impressive picture powerfully telling its own story; the attitude of one seated figure being especially suggestive of utter, hopeless despair. Mr. W. Hughes has an excellent position assigned to an unusually large and superb fruit piece, described as "Gifts to the Golden Wedding."

W. Zylander is represented by "Night on the North Sea"; C. E. Holloway by "A Harbour of Refuge, S.S. Cornwall"; W. Gale by "The Beggar Maid whom King Cophetua saw"; R. Machell by "Castles in the Air", and E. M. Osborn by "Reflections". There are numerous small pictures of considerable merit, amongst them being "La Citoyenne", by E. M. S. Scannell, and an effective little seascape by Auguste Musin, "A Threemast Barque running Broadsides near Dover". Edith A. Crosley shows a vigorous painting of the head of "A Viking Bold"; and an intimate acquaintance and sympathy with nature are revealed by E. Parton in his three canvases "Summer", "Autumn", and "The Peaceful Valley". Other pictures claiming notice in this section are "The Scaur, Whitby", E. R. Taylor; "The Pet of the Farm", W. Hunt; "Whitstable", Jas. Webb; "An Oyster Supper", Horatio H. Couldery. This last mentioned work, which represents some cats helping themselves to a dish of oysters, has been purchased, and presented to the Museum for the permanent collection, by Mr. C. T. Jacoby, of Nottingham, the owner of Mr. Linton's "Banquet". Amongst the oil paintings by local artists are "Twinkle, twinkle, little star", by Miss Florence Small, a representation of two children gazing intently at the starry heavens; "Dolce far Niente", by Miss Ada E. Fussey; several figure subjects by Reuben Bussey, relating to local celebrities of the past, and to local history; a promising picture of a seated greyhound, "Queenie", by Geo. A. Poole; "Eagle Crag, Borrowdale", by James Peel, a very truthful and effective little painting of a bit of characteristic Cumberland scenery; "Over the hills, near Capel Curig", by A. J. Black; "A promise of Better Weather on the Dochart, Perthshire", by W. H. Cubley; "A Welsh Trout Stream", by A. W. Redgate; "A Trout Stream from the Moors above Chatsworth", by Geo. Turner; several small examples by Edwin A. Ward, of which the head of "His Holiness" is especially meritorious; "Fish Sale on the Sands, early morning", S. S. Holland; and "Through the Glen", by James L. Bilbie, which well sustains this artist's growing reputation.

In the Water Colour Gallery there is, as I intimated last month, much excellent work; and one early notices Mr. Austin Carter's "Pharaoh's Daughter receiving the child Moses from his Mother", a subject affording ample scope for the display of an artist's powers, whether as draughtsman or colourist; in both departments Mr. Carter has creditably acquitted himself. Mr. Walter Crane sends "To-morrow to fresh Woods and Pastures new", and a smaller drawing "As Dian hunted on a day". Undoubtedly the chef-d'œuvre of the water-colour collection, at least in landscape, is a magnificent work, by A. P. Newton, R.W.S., entitled "The Mountain Pass"; anything finer of this description, in water colours, it is difficult to imagine. The same artist also contributes "Loch Ray Castle", which also exhibits perfect manipulation, and a thorough mastery over the

materials at the water colour painter's command. Another commendable landscape is that attuned to the quotation—"Where things that own not man's dominion dwell, and mortal foot hath rare or seldom been," by R. G. Kelly. F. E. Maplestone is represented by two interesting historical subjects, "The Daughters of a Royalist, conveying despatches to the King, taken prisoners by the Parliamentary Troops", and "A plea for mercy at the hands of a mob in the French Revolution of 1793."

I must not omit to mention "Margaret", a graceful little picture by Agnes Nichols, aptly described in the appropriated couplet:—"She's beautiful, and therefore to be wooed; She is a woman, therefore to be won". She is indeed beautiful as described, and there is a touch of womanly refinement about the face which makes it doubly attractive.

Another work should be noticed—"Harbledown Church, Canterbury", by Margaret Rayner—which from its size is apt to be overlooked by the casual visitor. It is simply a small church interior, but it may, I think, be noted as an admirable instance of the force and strength of colour which may be imparted to a water colour drawing by one who understands the capabilities of the pigments and materials used; and may serve to refute the objection sometimes urged against this branch of art to the effect that it is weak and ineffective. A small red star at the corner bears testimony to the fact that the merits of this unobtrusive little picture have met with due recognition. Local exhibitors in this department include Miss Mary S. Story, who sends some delicately painted "white Azaleas and pink Roses"; Miss J. R. A. Pitman, "Apple blossom" and "Clematis"; Charles Wilde, "On the Llugwy, N.W." (a sketch from Nature); Frank Gresley, "Away from the Dwellings of careworn Men"; F. Belshaw, "A Neglected Orchard".

W. GIBBONS.

INDUSTRIAL AND ART EXHIBITION, MANCHESTER.

This exhibition, at the opening of which Mr. William Morris delivered the speech we report elsewhere, is one which, on the whole, must be pronounced very satisfactory. To take a short survey of its principal features, there are, to begin with, some very good displays of furniture, and objects for household use, and they certainly indicate much progress during the last ten years. The furniture exhibited by Messrs. Kendal & Milne of Manchester are of special art merit, while the workmanship is excellent. Messrs. Gillow, of London and Lancaster, exhibit portions of rooms: the one in the style of Louis XV is the most successful, and sustains their reputation. G. F. Armitage, of Altrincham, shows a part of a sitting room of a quaint character: the walls are decorated in keeping with the objects contained in the interior, the whole being effective and very agreeable.

Morris & Co. of London have sent a fine selection of their textiles; Thos. Brown & Sons, of Princes-street, Manchester, have an interesting display of draperies for church and sacerdotal purposes. In the same class of articles are some beautiful exhibits by Thos. Wardle, of Leek, which indicate in a marked degree what may be accomplished by well directed scientific study combined with art knowledge.

Mintons, of Stoke-upon-Trent, have a stall of some of their best productions in pottery; Doultons, of Lam-

both, have sent some good representative examples of their speciality in stone ware; and W. Cook & Co., of Manchester, have an interesting selection of glass and china. Sowerby & Co., of Gateshead, are well represented by some 700 examples of their artistic glass. This firm have a special method of interleaving variously coloured glass, gold, silver leaf, and other substances with ordinary flint glass, and thus obtaining unique results in regard to colour. It is only recently that Mr. Sowerby has perfected this feature, and the present display is the first large one of its capabilities. The objects sent are in about one hundred different shades of colour, and with the exception of those in pairs each article is of different shape and design. Except by special order, the firm will not produce exact copies of any of their articles.

Some wall papers and decoration of good character are shown by Messrs. Heighway. There are also papers by Jeffrey & Co. of London: those in imitation of pressed leather are all that could be desired. Simpson & Son, and Wollams & Co., of London, also send paperhangings and decorative objects displaying good taste.

In another direction, Geo. Faulkner & Sons, of Manchester, are well represented by their display of "specimens of art printing." The Linthorpe pottery is exemplified by a pleasant collection of objects of various kinds in Japanese style.

Messrs. Rowley & Co., of Manchester, have a selection of picture frame patterns, most of the best of which are designed by Mr. W. J. Muckley. The display of objects in needlework sent from the Baker-st. London society is excellent: the Bradford society also sends commendable specimens. Proctor & Co., of London, exhibit some very interesting examples of Indian art manufacture. There is a gallery of paintings and drawings which enhance the interest of the exhibition, but to which we are not able now to refer further. In stained glass, the work from designs by Mr. Burne Jones is very beautiful. Messrs. Elliott, Alston & Olney, of Deansgate, have made a satisfactory display of their metal work of various kinds, which if not altogether their own production is very well selected. But the finest collection of metal work, both for design and workmanship, is that of Messrs. Hart, of Birmingham.

SCOTTISH SOCIETY OF WATER COLOUR PAINTERS.

The hanging committee of the Scottish Society of Water Colour Painters have endeavoured, and with considerable success, to break monotony by arrangements of drapery round the pictures in the centre of each of the walls. The works thus distinguished are "Counting the Passers-by", by L. Alma Tadema; "A Rough Sea off the Mull of Kintyre", by F. Powell, "The Fisherman's Croft", by Wm. McTaggart, and two small drawings by Sir W. Fettes Douglas.

The smallest picture by R. Anderson is his best; the colour is well balanced, and the action of the figures good; whereas all the figures in his largest picture, "Spanish Fishing Boats on the Guadalaquivir", look as if they were incapable of motion; the colour is good but slightly spotty. R. W. Allan exhibits six fine examples, including representations of the fishmonger at his stall, and the priest at his ritual. "An April Day", by Wm. Carlaw, has more, and I think better,

colour than usual. Kate Macaulay shows some very good work, but the spottiness of the water in "Loch Fyne" is very much overdone. "The Arch of Constantine", by Robert Little, is very forcible, and the colour wonderfully bright. Two boys playing under the arch give scale to the drawing. David Murray has sent five what I would call glorious pieces of colour, but which some object to as false and overdone. "A haunt of Coot and Hern" is his largest picture; the distance is wonderfully painted, but the elaboration of the fore-ground with body colour has tended to give it a rather scenic effect, and the composition is straggly. J. D. Adam has several animal pieces more or less successful; but he also shows in his "Ox-eye Daisies" that he can paint flowers vigorously and well. "Evening", by D. McLaurin, a man on horseback going into the stable of a farm, is well drawn, and the colouring beautifully delicate and harmonious; his "Sunny Days", a little girl sitting on a bank with a dog beside her, is thought more of by some connoisseurs; for myself, I think the light not well distributed.

The action of the familiar old woman smoking by the orthodox gypsy fire is well rendered by Christina P. Ross in "A Tinker", the colouring of which is not so pronounced, and better balanced than her other exhibits. "Durham Cathedral", by Samuel Reid, is fairly well painted; but his selection of a position at the end of the weir was unfortunate; as the effect is, to say the least, peculiar, and to some, puzzling. "The Devil's Caldron", by C. N. Woolnoth, is stippled to death. "Cosford Mill, Surrey", by John McDougal, is a successful and careful piece of tone painting, the colour of which is, if anything, warm. "A Sunny Day in Spring", by G. W. Johnstone, is meant to be masterly, and is reasonably successful, but I prefer his other productions. "The Courtyard of Tullietudlem", by Wm. Young, is a carefully painted representation of the scene in the cool grey tone which is much in favour with that artist; but one naturally asks, Could the different season account for all the difference of colour between this and the picture of the same place given us by David Murray last year?

"A Song without Words", showing a lady sitting on an old fashioned seat playing a guitar, has fine poetic sentiment, good colour, and is much the best work sent in by Duncan MacKellar. I am not more disappointed than astonished at the work of A. S. Boyd: "By Public Roup", his largest picture, is little short of a complete failure. The auction is being conducted outside of some old houses, and a crowd has gathered round the auctioneer, who is selling a clock, while others are examining the other articles exposed. The figures are, with few exceptions, badly, and some are vulgarly drawn. Thomas Hunt shows some very good works, of which "Postal Gossip", his largest exhibit, is much the best, although there is some excellent work and colour in his others. But even in this he need not have made the trees in the background so deformed, nor so like a design for Berlin wool; nor do I think in "Rest" it was advisable to design such a peculiar animal out of two cows, as there is sufficient variety to be found in nature; but he has made a big jump, and his pictures are full of promise. "The Knitting Lesson" has much better colour than Tom McEwan has shown us for some time; but it cannot be compared with his "Balmy Day", which has almost the feeling of a Hugh Cameron, though the handling is certainly the painter's own.

Geo. Straton Fenier has five seascapes, each showing the sea as only he can see it; and it is to be hoped as only he ever will. "The Herring Fleet", by Thomas Millie Dow, is a good all round picture, and the colour is very pleasing. "The Village Burn", by A. K. Brown, is in the best style of that artist, and a pastoral of high order. Works are also exhibited by G. Aikman, H. Cameron, R. Herdman, Colin Hunter, Otto T. Leyde, W. E. Lockhart, J. MacWhirter, Waller, H. Paton, Arthur Perigal, John Smart, W. T. Vallance.

WORCESTER.

(From our Correspondent.)

Closely following on the last scene of the great Worcestershire exhibition, Mr. Lane, of High-street, opens a modest little Black and White exhibition, to which the contributions of some of our best known artists and others of metropolitan fame have been sent in. The fine forest studies of Mr. Lines will be sure to attract attention in this collection, evincing as they do a boldness and mastery of resource worthy of high praise. His light and shade studies are not so well known as his oil pictures or his water colours, but show the artist quite a master in this department of his profession: a master both in the firmness and character of his touch, and in the really effective massing of light and shade. A very clever study by Mr. David Bates, representing an old woodman, occupies the centre of the wall, and is freely washed in in that valuable pigment charcoal grey. The head is capably modelled, and full of character, and the execution is free without being careless. This work is placed between two dashing pen sketches by Miss Clara Montalba, representing Venetian craft, and a third of hers equally happy (of Thames barges) will be found elsewhere in the same collection. A prolific and versatile contributor is Mr. Eddington, known as a member of the City of London Society, who shows some effects of landscape which keep their place well on the wall, beside a number of smaller sketches both of landscape and the figure, tastefully touched in. Mr. C. H. Cox, of the Liverpool Water Colour Society, shows a clever marine subject, most effectively treated; and there are several interesting figure studies here, by the late Edward Davis, Miss M. M. Pow, Mr. Arthur Cox and others, making in all a really interesting and varied exhibition—the first of the kind ever held in Worcester—which reflects great credit both on the promoter and on those who have contributed their work.

CROYDON AND SURREY FINE ART EXHIBITION.

(From a Correspondent.)

Croydon has generally had the reputation of being a place where artists received but little encouragement. With a population of over 70,000 there should be a percentage of art patrons; but there are certain drawbacks which reduce that percentage; one being that Croydon is so near London; and another that so many residents have business which takes them daily to town, so that they see little of the place by daylight, except on Sundays.

In May last a Fine Art Exhibition was opened in Croydon by Mr. Montague Wiggall, in rooms adjoining those used for his art classes in George-street. That undertaking proved a success, so much so that Mr. Wiggall

felt himself justified in opening a permanent exhibition bearing the title of "The Croydon and Surrey Fine Art Exhibition." It is open on Mondays, Wednesdays and Saturdays, and contains nearly 500 paintings in oil and water colour. About half the works are contributed by local artists. Among the known local men who stand conspicuous are H. M. Page, W. H. Hope, and E. G. H. Lucas. The first named is quite at home in such works as "A Well Filled Larder", No. 327; his "Decline of Day", No. 292, is a good little picture. Mr. Hope contributes two works: "Down in the Woodlands", a wood scene, with rabbits; and a landscape conveying the grandeur and solitude of an evening on Exmoor. E. G. H. Lucas's "When we were Boys together" is a very good study of marbles, slate, and boys' playthings. Mr. Lucas would have been better represented by a flower picture. Among the exhibitors are some of Mr. Wiggall's most promising pupils, notably W. Acock, E. M. Reid, B. H. Ebbutt, E. Carter, R. Piddington, C. Hards, A. M. Sturge, and J. A. Dealey. Great credit is due to him for the trouble taken in establishing an art gallery in Croydon. Now that Croydon is about to become a borough such progress seems quite in season.

THE GUARDI GALLERY.

Mr. Martin Colnaghi has provided a feast of good things for his sixth annual exhibition. To begin with, there is a good Münthe, the best we have ever seen, a flat expanse of ice, with figures of skaters, a distant and flat shore, not a tree or a building to break the monotony of the sky line, yet the picture is full of infinite gradations of distance, attained by subtle yet most powerful knowledge of draughtsmanship and aerial perspective. The colouring is charming in exquisite rose colour and grey, and without that tendency to brown which is often prevalent in this artist's work. It is necessary nowadays to have if possible an example of Munkacsy: there is one here, "Washerwomen", hard, matter of fact, prosaic, clever. By Benlliure, the young Spaniard whose works always form a prominent feature at this gallery, there are numerous examples. The place of honour is occupied by an ambitious work, "The Ecstasy of St. Francis." It is highly creditable and may be termed successful, but is not so likely to meet the popular taste, and, we must confess, our own too, as his smaller pictures of every day incident. Of these, all are remarkable for skilful grouping, accurate drawing, and careful yet spirited rendering of accessories. Two small scenes from the bull ring bear the unmistakeable impress of truth: one represents the thrilling moment before the bull makes his final charge and receives the coup de grace from the sword of the matador. Where Benlliure fails is in painting a sky; there are two skies here, heavy and chalky, with the opaque blue we so frequently see in works by Spanish and Italian artists. We would recommend to this painter an examination of Professor Costa's rendering of Italian skies. Hermann Philips, whose works are also a feature of Mr. Colnaghi's collection, is represented by various studies of single figures in costumes chiefly of some shade of red, similar in tone and execution to the "Red Lady" which was here last year. Besides these, there is a landscape with figures, "The Troubadour", which is superb. Perhaps we are not quite correct in terming this a landscape with figures, it might more properly be termed figures in a landscape. The colouring and feeling is Titian-

esque, and the picture is a poem. The beautiful creamy white of the robe of one of the female listening figures will be the admiration and the despair of most of our artists. It is cruel to the surrounding works to be hung in juxtaposition to such a masterpiece. There are some truthful landscapes by W. H. Bartlett, Algerian and Tunisian studies by Philip Pavy, a good rendering of a Roman chariot race by Sorbi, a good farm yard study by "Jettel", and works by F. Roybet, Jimenez, De Nittis, Baron Leys, Blommers, Sadée, Boldini, Ten Kate, Heffner, and F. A. Bridgman.

The receiving days for Messrs. Gladwells' winter exhibition of water colour drawings and etchings are the 20th and 21st instant.

Closing last month the Turners' exhibition, the Lord Mayor remarked that in such undertakings a new road had been struck out by which the City companies might advance the interests of the trades from which they derived their names. One result of them had been the reintroduction to this country of the art of diamond-cutting, and he had no doubt that the continuation here of the cameo and the intaglio work, now almost exclusively in the hands of the Italians, would repay those who interested themselves in the matter.

At Messrs. Hollender & Cremetti's are on view some specimens of the work of Leonard Zorn, a young painter of Swedish birth, who since his training at the Royal Academy of Stockholm has been working in Spain. They are of rare excellence, and it would be safe to predict for their author a wide and speedy reputation.

In conjunction with Mr. McDowell's forthcoming exhibition of tapestry painting in New Bond-st., there will be, we learn, a show of art work in wrought iron, by Mr. Alfred Newman.

It is the intention at the Royal Academy to reprint and publish, with indexes, the whole of the catalogues of their exhibitions, from the first held down to the present time, or nearly so.

The Studio.

TWO NEW FRESCO SYSTEMS.

Two systems of alleged indestructible fresco are reported from the continent. The first, that of Herr Hansen, the Austrian artist who is decorating in polychrome the Vienna House of Parliament, has been already briefly mentioned by us, and is put forward as a rediscovery of the Pompeian method, arrived at chiefly by observation at Pompeii. In this, we read:—

The surface of the wall is first covered with ordinary stucco, and then a thin layer of marble-dust of the colours required for the background is laid on like ordinary stucco lustrò, and is rubbed smooth. Upon this the ornaments and figures are then drawn in the usual fresco colours, rubbed in with a little soap. Finally the whole is rubbed over with a smooth piece of hot iron, and the work is complete. By this process the paintings become intimately united with, and are in fact all of a piece with, the substratum, forming an integral part of the plastic mass.

The second method to which we now draw attention consists of certain improvements by Herr Keim, of Munich, in the already known stereo-chromatic process. For the merits of this is given a cogent voucher, being the report, just issued, of a committee appointed last spring by the Royal Bavarian Academy of Arts at Munich for the purpose of investigating the merits of the system. The report states, in effect, that the problem of rendering

wall-paintings indestructible by climatic action has been solved by Herr Keim; and when the merits of the system are fully known, the committee believe that an important change is likely to take place in mural painting, monumental and decorative.

The system, founded upon the stereo-chromatic method of Schlotthauer and his fellow-workers, embodies improvements in the fundamental ground and the painting ground, in the preparation of the colours and the concluding fixing of the picture. We give the description of these improvements in the form published, which however seems occasionally obscure:—

The Wall Ground.—The wall or fundamental ground is, in some respects, the same as that employed in the stereo-chromatic process, being a mortar composed of slaked lime, sand and water, which after drying, is flattened with rough sandstone, and afterwards impregnated with soluble silicate of potash. Before applying this mortar it is necessary, in new buildings, that the walling should be perfectly dried; while in older buildings, the part of the wall intended to be treated should be laid bare to the stone, and the commissures scraped out.

The Painting Ground.—This consists, in the new process, of a mixture of four parts (by measure) of quartz sand, three and a half parts of marble sand, half part of fossil meal, and one part of quick-lime, which is stirred up with distilled water. The mass thus produced is strengthened by the admixture of carbonate of lime in the crystalline form of marble sand, which, from its rough and porous nature, readily absorbs the colours which are subsequently applied. The addition of silicic acid, finely decomposed in the form of fossil meal, promotes the formation of silicate of lime, and thereby increases the hardness of the material and its capacity to resist chemical and mechanical influences of a trying character.

The Colours.—After being thoroughly dried, this painting ground is saturated with silicic fluor acid, which destroys any crystalline particles of carbonate of lime which may be on the surface, and opens the pores of the material for the absorption of the colours to be laid on. According to the stereo-chromatic process the colours are only laid on with water; but by Herr Keim's system (as described) each colour receives in its preparation a certain admixture of a nature suited to its special properties, which is intended to promote the solidity and durability of the work.

In order to prevent the darkening or lightening produced by the final application of the soluble glass used for the purpose of fixing, the colours receive before use an admixture of potash or ammonia. By this means they do not alter in shade, and the painter is saved the trouble of calculating what shade the colour he is applying will be after it is subjected to the process of fixing. The colours are delivered by the factory almost ready for use; only requiring to be rendered thinner according to circumstances by the addition of water.

Fixing.—The fixing of the completed picture is finally by a wash of soluble glass containing an admixture of caustic potash and caustic ammonia. This is not applied cold, but warm, to the wall surface, which has previously been dried to the stone. When the weather is cold or damp, this drying is promoted by a specially constructed iron stove. To complete the process and to prevent the subsequent appearance of the alkali, which becomes free in the form of a white dusky coating, the fixed picture is again treated with carbonate of ammonia. For subsequent cleanings, washing with water is sufficient.

It is stated as an illustration of the weather-resisting properties of wall paintings executed according to the Keim system, that such a picture was buried during the

whole winter of 1880 in the snow under a gutter, without the slightest injury resulting. The committee to which allusion has been made has further established the fact that the placing in cold or hot water, and the application with brushes of water, alkalies, diluted and even concentrated acids, produced no injurious effects worth naming, and that the pictures thus experimented upon continued after these tests to display hardness and imperviousness to mechanical influences.

Apart from these properties of resistance to the effects of climate, the clear white painting ground, it is said, shows up the colours, particularly ultramarine shades, in a bright and effective manner. The paints are easily applied and blend well together; the production of a pleasing and harmonious effect being facilitated in many ways by the process of Herr Keim.

Mr. ALMA TADEMA has just completed a portrait head of the Duchess of Cleveland. He is engaged again on an American commission.

MEISSONIER arrived recently at Venice, to work in and about St. Marks.

Mr. CHARLES STUART, whose large picture at Burlington house this year has been sold for £300, has been away for three months at a mountain village in Wales, painting two large landscapes with a view to next year's exhibition. One is an upright 6 feet by 4, to be called "Down from the Mountain": it is a mountain torrent rushing over a rocky bed. The other is a sunset, 6 feet by 4, painted near Snowdon; mountains and water under a glowing evening sky.

The fresco on which Mr. MADOX BROWN is now working in the Town Hall, Manchester, represents Crabtree, the Manchester astronomer, observing the transit of Venus on the body of the sun by means of the shadow of the planet projected on a reflection of the luminary on a prepared surface. Beside the figure of Crabtree, in the room in which he is at work, are his apparatus and indications of his trade as a "drapier." Mrs. Crabtree, a baby, and a little boy are other figures. The treatment involves a very novel effect; the room being darkened to allow of the astronomical experiment, the whole scene is illuminated by the reflection of the sun's disc on the wall. The effect is softer than that of lamplight; the extreme blackness of the shadows, which would otherwise prevail, is mitigated by means of light admitted through an opening in the floor of the chamber. Some daylight enters by this opening and reveals the warehouse below the chamber, with indications of a sunlit snow scene, the time being December.

Academies and Institutes.

PROFESSOR CHURCH will lecture this season at the Royal Academy as follows: the hour is 8 p.m.:

1. Monday, Dec. 4:—Linseed and other Drying Oils.
2. Thursday, Dec. 7:—Turpentine and other Volatile Oils.
3. Monday, Dec. 11:—Resins. 4. Thursday, Dec. 14:—Varnishes.
5. Monday, Dec. 18:—Gum, Glycerine, Honey, and Albumen. 6. Thursday, Dec. 21:—Siccatives.

The following are amongst the lectures to be given this season at the London Institution:—Dec. 4, at 5 p.m., Mr. Ruskin, "Crystallography"; Dec. 7, Mr. Ernst Pauer, Beethoven's Earlier Sonatas; Jan. 8, Mr. Henry Blackburn, Modern Pictorial Art; Jan. 25, Dr. W. H. Stone, Singing physically and physiologically considered; Feb. 1, Dr. Sparrow Simpson, The Anthem;

Feb. 8, Professor Robert Kerr, The proper use of Modern Classical Architecture; Feb. 10, Mr. Alfred Tylor, *Æsthetics of Nature*; Mar. 1, Mr. W. A. Barrett, Balfé; Mar. 5, Mr. Seymour Haden, *The Great Masters of Etching*; Mar. 22, Mr. Ernst Pauer, Beethoven's later Sonatas.

A lecture by Mr. A. J. Hipkins on the History of the Pianoforte, and three by G. H. Birch on the Decorative Treatment of Metal in Architecture, stand as items in the season's programme of the Society of Arts.

At Cambridge this term Prof. Sidney Colvin will lecture on "The Italian Sculptors of the Fifteenth Century," and Dr. Waldstein on "Greek Sculpture after Phidias."

The Princess Beatrice has become an honorary member of the Institute of Painters in Water Colours. We may take this occasion to repeat that, when the Institute is installed in its new galleries in Piccadilly, nearly opposite Burlington House, the exhibition will be an open one, with a hanging committee for selection; and the society will elect new members from the exhibitors in the same way as the Royal Academy does.

The directors of the School of Art Wood-carving, at the Royal Albert Hall, which has reopened after the usual summer vacation, wish it again to be emphasised that the school is open to amateurs as well as to those who intend making wood carving a profession. To persons unable to attend the classes, information can be given by letter, and examples supplied.

The School of Art Wood-carving has on view, till the middle of the month, a carved frame executed for Mr. T. Armstrong, to a picture of his now in the possession of Mrs. Westlake.

A rearrangement is to be made at the National Portrait Gallery by chronologically incorporating into the general series the portraits formerly in the British Museum and the Hall of Serjeant's Inn.

At the Guildhall last month Baroness Burdett-Coutts delivered the prizes to the successful students of the metropolitan drawing classes conducted by Mr. W. Busbridge. The Lord Mayor presided.

At the South Kensington Museum, the arrangement has been completed of an extensive collection of textiles, carvings, and other antiques, lent by Dr. Franz Bock of Aix-la-Chapelle.

The following is the list of prizes just adjudged at the South Kensington Sketching Club:—

Special Prizes:—Study of a Single Tree, given by Mr. J. Armstrong, Miss J. Mongredian; Drawing of Plant, given by Mr. J. C. L. Sparkes, Mr. L. Davis; Studies of Animals, given by Mr. Sparkes, Mr. T. Evans; Landscape with Figures, given by Mr. T. Clack, Mr. W. Norris; Figure subject, given by Mr. F. M. Miller, Mr. G. Hare; Modelling, given by Mons. Lanteri, Mr. J. Stark; Wild Flowers, given by Mr. H. Stannus, Miss E. Quilter; Landscape with Architecture, given by Mr. H. B. Hagreen, Mr. F. H. Newbery.

Club Prizes:—Best Landscape in Oil, Mr. J. A. Lloyd; Best Landscape in Water Colour, Mr. A. Morrow; Best Landscape foreground, Miss Walford; Figure, Mr. A. Hartley; Modelling, Mr. C. Dressler; Set of Sketches in Oil, Mr. J. A. Lloyd; Set of Sketches in Water Colour, Mr. T. Way; second prize, Mr. Somerscales; Still Life, Miss E. F. Jackson.

Section B:—Landscape in Oil, 1st prize, Mr. Millar, 2nd prize, Mr. D'Urban; Landscape in Water Colours, 1st prize, Mr. Hilton, 2nd prize, Mr. Carpenter; Landscape Foreground, 1st prize, Miss E. Hogg, 2nd prize, Mr. Carpenter; Figure, 1st prize, Mr. Conolly, 2nd prize, Miss

Little; Set of Sketches in Colour, 1st prize, Mr. D'Urban, 2nd prize, E. K. Martyn; Set of Sketches in Black and White, 1st prize, Mr. D'Urban, 2nd prize, not awarded; Still Life in Oil, 1st prize, Mr. W. Urwick, 2nd prize, Miss M. A. Peake; Still Life in Water Colour, 1st prize, Miss A. Mongredian, 2nd prize, Miss E. Lowe; Architectural Sketches, 1st prize, Mr. J. P. Coole, 2nd prize, Mr. Carpenter.

The following appointments of Art Masters have recently been made:—Mr. G. A. Wood to Hertford; Mr. J. Spain to Tavistock; Mr. W. B. Barton to Preston; Mr. A. Lewis to Weston-super-Mare, Mr. F. M. Black to the Charterhouse; Mr. E. Perkin to Tiverton; Mr. Greenwood to Bombay.

The twenty-first annual report of the council of the Glasgow Institute of the Fine Arts, read at the annual meeting on the 30th of last month, states that the number of works sold at the spring exhibition was 196, producing £6,244, and at the black and white exhibition 173, producing £1,398. The general financial position is a little behind, but is steadily improving.

The new edition of the *Art Directory* issued by the Science and Art Department contains few alterations from last year's issue, the most important, in an artistic sense, being the still further encouragement of the study of drapery. A gold medal is now to be given to the best study of drapery arranged on the living model, a statue, or a lay figure. It is added that "the medal will be awarded as much for the successful arrangement of the drapery as for the execution of the study."

The twenty lessons necessary to secure payments on 2nd grade results are limited to the year preceding the examination, instead of being allowed as heretofore to spread over two years, and they must all have been given in classes under the same committee. The scale of payments, both for works sent up and for successes in the advanced local examinations, have also been modified. The maximum amount to be earned on works by any student in an art class is 20s., and in a school of art 40s. Papers in the local examinations marked "excellent" receive £3, and those marked "good" £2 10s. The mark "fair" seems to be abolished.

Candidates who distinguish themselves in the local examinations in decorative design may be admitted to compete in London for prizes for carrying out the sketch made at the local examination. The free studentships for modellers at the National Art Training School may be renewed for a second year on taking the art class certificate or a prize in the national competition.

The clauses concerning grants to masters for visiting the South Kensington Museum and other metropolitan institutions are now extended to some students, and in special cases to visits to foreign schools and galleries. The recipients may be required to do special work for the department.

Art Sales.

UNDER THE HAMMER.

The first sale of objets d'art of any importance since Christies dispersed the last portion of the famous Hamilton collection in July was held at Phillips's rooms on October 25th and 26th. The chief attraction was some old tapestry which, though not of the most valuable kind, was nevertheless of very good quality and in capital condition. Lots 383 to 386, a set of four panels

with illustrated borders of children sporting, hoop, skipping rope, leapfrog, and top, the first named measuring 7ft. 6in. by 13ft., the others about 8ft. square, were knocked down in one lot to Mr. Litchfield for £155; the same purchaser also secured lot 389, another panel, 9ft. by 7ft., "Diana and Endymion" for £28 7s.; and later on lot 394, "Alexander receiving the spoils of Darius", 11ft. by 13ft., for £30. A pair of fine panels of Italian tapestry, hunting scenes, 11ft. by 13ft., originally in the possession of the Archbishop of Catania, realised £115 10s.

Of the porcelain the most noteworthy prices were realised by three or four small oriental vases of self colour about five or six inches in height but of good colour and quaint forms. Lot 371, a splashed, liver-coloured bottle, brought £17; lot 372, a turquoise crackle bottle, £14 14s.; lot 374, a red ground octagon vase, £19 10s.; lot 378, a small mustard coloured vase about six inches high, £12; and lot 381, similar, £11 11s. The most important lot of china, however, was a dessert service of Worcester, manufactured for the exhibition of 1851, and purchased from the sale of Lord Charlemont's property in 1875. It consisted of four candelabra and some twenty fruit compottiers with supports of "biscuit" groups and figures representing "Tragedy" and "Comedy", and illustrations from "A Midsummer Night's Dream", sugar vases and salts, with figures of elves, and twenty-four plates decorated in gold. Some of the pieces were in an imperfect state, and the whole service realised only £52 10s., probably less than a fifth part of its original cost.

Of the furniture and metal work, a Chippendale carved and gilt mirror, lot 296, brought £38; a buhl clock on pedestal, £24; a metal gilt Louis XIV. castel clock, £20; and a pair of five light empire gilt candelabra, £25. The articles were by no means exceptionally good, and the prices proportionately moderate.

Local Art Notes.

BELFAST.—(*From our Local Correspondent.*)—An established institution in Belfast is the annually recurring exhibition of painting and water colour drawing held in Messrs. Rodman & Co.'s art galleries. On the 12th October the sixth annual exhibition opened with close upon 400 works. It consists largely of really meritorious examples, many of which, fresh from the easel, now appear for the first time under public inspection. Taking the collection all round, it may be safely described as at least equal, if not superior, to that of any of the five preceding seasons. Noteworthy among local artists is Mr. S. McCloy, who this year exhibits some excellent work. In "The Letter," a young lady writing by candlelight, the lighting up of the thoughtful looking face is really very finely conceived. Other examples by this artist exhibit the same true poetic feeling and careful manipulation. James Moore, M.D., hon. R.H.A., and A. C. Stannus, as usual exhibit characteristic drawings.

For the first time Ireland has been favoured by having the drawings of the National Competition on exhibition. The managers of the Belfast Government School of Art succeeded, by dint of pressing applications to the central authority at South Kensington, in obtaining the reversion of the collection during an entire week, after the cities of Glasgow and Manchester had been visited, and it was inspected by large numbers. The school of art

board of the town are to be commended for their endeavours to enlighten the public in thus bringing before them the highest results of the teaching of the department. In connection with the difficulty of housing such a collection, I may add that the movement is still going on to obtain what is much required in this busy and prosperous town—a free library, art gallery, and museum. Our civic rulers have at length consented to the views of the ratepayers being taken according to Act of Parliament by means of voting papers, when, if the result is affirmative, as it most probably will be, a rate in aid will be levied, and the much desired institution become an accomplished fact.

For a forthcoming "fancie fayre," the Ramblers' Sketching Club, whose annual exhibition I told you of some months ago, have presented a number of their works; while a quaint and curious "boke of ye fayre," full of artistic illustrations and done in ancient phraseology, will be a feature of the undertaking.

BIRMINGHAM.—(*From our Local Correspondent.*)—The annual exhibition of the School of Landscape Art opened on the 2nd October. Very wisely, the exhibition is not confined to the works of present students, but is enriched by the more mature work of some who have travelled beyond the limits of this school, and are making a place and a name in the world of art. Mr. H. Stannier's "Hypæthral Temple" is a very striking object from the glowing brilliancy of its colour. Mr. Bernard Evans displays some fine qualities in his "Valley of the Dee." Mr. F. Mercer has a number of drawings showing great versatility and a keen appreciation of natural effects. But perhaps to Mr. John Fullwood should be assigned the first place for the variety, power, and poetical feeling which pervade his works. Great things may be expected from this young artist. Mr. J. Keeley has made a great advance. His numerous drawings bear abundant testimony to the advantage he has derived from a prolonged stay in North Wales. Mr. J. T. Watts has some admirable studies on the Mersey, gray in tone and very pleasing. Mr. Pope has some very good work. Mr. Wilkins has a droll but ambitious subject in his "Village Pest." Mr. C. T. Cox sends some good studies of Welsh scenery. A number of prizes have been awarded to the students, Mr. J. Billingsley taking the president's prize, also a second prize, and a free scholarship for two years.

At Mr. Thrupp's gallery, New-street, a fourth annual exhibition of paintings on china is now open. It is a very interesting collection, and shows unmistakeably the continued popularity of this pleasing branch of art. Still, one cannot help feeling the usual regret in looking over these works, that so few comparatively appear to have grasped the true spirit of decorative art. There are some admirable examples of conventional design, well adapted for the decoration of flat surfaces, but the great majority are mere copies of prints and pictures, which would have been much more appropriate on canvas or paper. Miss Bertha Hall takes a first prize for conventional design with a circular plaque, which displays much technical excellence and correctness of aim. To Miss Spiers is awarded a first prize for her "Tulips," which in colour, drawing, and execution are alike admirable. Miss B. Bradley has been very successful with her "Yellow Iris" on a gold ground, and deservedly takes first prize for flower painting. Many heads and figure subjects are admirably executed, but are not true

in principle. Mrs. Sealey, Miss Kate Bunce, Miss Spiers, Miss Gemmel, Miss Budd, Mrs. Grellet, Miss Acraman, and many others are deserving of high commendation for their success in this department. The numerous red stars indicate that the exhibition will be a financial success.

BRIGHTON.—(*From our Correspondent.*)—At the Aquarium a most successful exhibition of ancient and modern lace and fans was opened on Saturday, October 7th, and remained opened to the 28th. The idea of having such an exhibition originated in a suggestion by several collectors of specimens of these interesting minor works of art. The entrance hall contained the greater part of the exhibition; a very pretty and artistic sight met the eye on entering, proving a great attraction to ladies. In a case on the left hand side was displayed a splendid specimen of "rose Venetian point flounce" measuring more than six yards long and nearly three quarters of a yard wide; it is valued at considerably over one thousand guineas, and was contributed by Mrs. Barret. The other specimens of lace were divided into separate divisions as follows: 1. Needle point lace; 2. Pillow lace; 3. Machine made lace. The needle point lace included (a) Venetian point, (b) rose point, (c) Spanish point, (d) point d'Alençon, (e) miscellaneous. Pillow lace included (f) Italian, (g) Flemish (including Brussels and Mechlin), (h) French (including Valenciennes), (j) English, (k) miscellaneous; the machine made lace included specimens from all countries.

The fans, both modern and antique, included some very fine specimens: prizes were given for these, the two judges being Messrs. John C. Jackson, F.R.A.S., and Clem Lambert. BRIGHTHELMSTONE.

LEEDS.—(*From our Correspondent.*)—The exhibition held here of the Yorkshire Fine Art Society closed with the beginning of October, and this year, I am glad to say, it has been more of a success than in previous years. Some small portion of the Graphic gallery of beauty and black and white drawings formed a prominent attraction, which the addition of Millais's "Little Mrs. Gamp" enhanced. It is announced that £3800 worth of pictures have been sold; but in these sales, as well as in the hanging, local artists fared rather badly. Over one hundred paintings were presented to the society by Leeds and other artists, and an art union was held with them. The tickets were one shilling each, and people were found very eager to invest that modest coin, and so become, if winners, patrons of art, and critics for evermore. Some amusing scenes were witnessed, I understand, on the admission of prize-winners, in their choice of the artistic treasures set before them. The 20th, 30th, or 40th, in priority of choice, found by no means all the best pictures spoken for. On October 18 and 19 a sale by auction was held, when some of the exhibition pictures were offered, and the whole of the Graphic contribution. "Little Mrs. Gamp" was put up at £1,500 with no bid, and in fact I believe only one of the Graphic pictures was sold. Some of the other works put up were, but in general, at low prices. A loan exhibition will be held in November.

A fine range of stone buildings intended for the municipal offices are on the verge of completion. Being in a narrow street fails to give due effect, however, to them. It is a great pity that they could not be placed in front of the town hall, rather than up a side street adjoining.

MANCHESTER.—Sir Joseph Whitworth has presented to the corporation, for the Fine Art Gallery, four paintings by Etty, the most notable being "The Last Judgment", which was in the Art Treasures Exhibition in Manchester.

NOTTINGHAM.—(*From our Correspondent.*)—For the Arts Society the following gentlemen have promised to deliver lectures during the coming winter:—George Wallis, F.S.A., Wm. Morris, W. H. Fisk, C. Pfoundes, R. Phené Spiers, H. H. Statham, H. Blackburn, C. T. Gatty, F.S.A., and Forbes Robertson. Lord Belper has been unanimously re-elected president of the society for the ensuing year. It was suggested at the annual meeting that, during the session, two or three evenings should be set apart for social gatherings and the examination of works of art lent by members for the evening, as a pleasing change from the usual formal lectures. The opening soirée at the Castle Museum took place on the 24th October.

Mrs. Butler's "Inkerman" and "Remnants of an Army" have been on view during our annual carnival "Goose Fair" and for a few following days, at Messrs. Shepherd Bros' gallery. W. GIBBONS.

SOUTHPORT.—(*From our Correspondent.*)—In addition to the usual spring exhibition next year the art committee propose having a loan exhibition at the Atkinson Art Gallery in September 1883, in connection with the visit of the British Association to the town.

Science and art classes in connection with South Kensington have been commenced in the free library under the auspices of the art committee of the corporation.

Obituary.

BUNNEY, John W.; of peritonitis, at Venice, on the 24th September, aged 53.

JENNENS, John; artist, at 23, Milton-street, Dorset-square; 11th October; aged 65.

Pocock, Lewis, F.S.A., one of the founders of the Art Union of London; 17 October, aged 75.

VIANE, Guillaume-Joseph; artist, at Ixelles, aged 30.

A well-known figure will henceforward be missed from Venice, that of Mr. JOHN W. BUNNEY, who has been so long at work, for Mr. Ruskin, on a transcript of St. Mark's. Pictures of Venetian scenes by the deceased artist have occasionally been seen on the walls of the Royal Academy. He was in regard to St. Mark's almost a fanatic: we have heard it related of him that he would stoutly maintain that not only the undulations of the pavement, but the deviation of certain columns from the perpendicular, were designed effects. A letter from Venice says:—

My boatman told me on the way from the station of the death of Mr. John Bunney, adding this significant comment, "All Venice is sorry." Venice has reason to be sorry, not merely because Mr. Bunney took so keen an interest in its art treasures, nor yet because for three years he was a familiar feature in the square of St. Mark, as he sat there daily to paint his exact copy of the façade of the church, which can now only be seen in his faithful reproduction, as its demolition, which he so much feared, has already begun; but because he was a man of noble soul, who made himself the friend of all, and the city of his sojourn the joy and care of his heart. England, too, has

reason to be sorry for the loss of this gentle son, little known, perhaps, except to visitors to Venice, but to many of them well known as the artist alive to every tone in nature, the skilful craftsman, the warm and generous friend, the man always busy, yet never too busy to advise, direct, and aid. Many of us will feel that in the loss of that fine white head Venice has lost no small part of her present glory. His great picture has gone to London for exhibition in the Fine Art Gallery. He did what he could to stay the so-called restoration of St. Mark's, and, failing that, he did the next best thing, and gave the world a picture of the great front as we have seen it, but shall never see again. Much excellent work has been left unfinished, especially his proposed book on Ravenna, with illustrations by his own hand, of which place he knew more, I suspect, than any living man. It is to be hoped that at least his drawings of that city may be given to the world, accompanied by such explanatory letterpress as can be culled from his copious notes made on the spot.

By the death of Mr. LEWIS POCOCK passes away one who has taken a prominent part in matters connected with art in this country. Mr. Pocock was one of the small band who five and forty years ago founded the Art Union of London, an institution based on the plan of the Kunst-Verein of Germany; with the object of bringing to the homes of the people specimens of the fine arts of the country, which had theretofore been looked upon solely as within the reach of a few connoisseurs and dilettanti, and by the same means providing an extended market for the works of native artists. Mr. Pocock was one of the first honorary secretaries of the society, and so remained till his death. The only other survivor of the original founders is Mr. Godwin, who was also an honorary secretary, and is now one of the vice-presidents. Mr. Pocock was, at one time, a collector of water colour paintings: he had a refined taste and cultivated judgment.

The JOHN JENNENS whose death—a sudden one—is recorded above, and whose profession was that of artist, was at one time a man of considerable property, which he spent in litigation, having with other persons of the same surname claimed extensive estates in the midland counties. The coroner's jury found that his death was accelerated by intemperance.

A well known "model" died last month; the tall news vendor with long, grey hair blowing over his face, usually met within the Strand selling the evening papers. He has sat for many "holy men."

The glass painter NICHOLAS LORIN died last month at Chartres, his native town. Specimens of his remarkable work may be seen at Chartres, Bourges, Paris, Saint-Denis, Vincennes, Rouen, Rheims, Amiens, and Canterbury. He was to have executed from his own designs the Jeanne d'Arc windows for Orleans cathedral.

M. CLEMENT DE RIS, keeper of the gallery at Versailles, is dead, aged 61. Another death announced is that of M. CHARLES BONNEGRACE, historical and portrait painter.

French art has just lost J. P. P. GÉLIBERT, the animal painter, at the age of 81; and JULES ROZIER, landscapist, pupil of Delaroche, aged 61. The latter took great interest in the chemistry of artists' materials.

Mr. PREZIOSI, a painter long resident at Constantinople, has met with an untimely death while out shooting.

The death is announced, at the age of 72, of the portrait and historical painter JULIUS JACOB. From 1850 to 1865 this artist lived mostly in London and Vienna, and transferred to canvas many celebrities.

A great German engraver, EDWARD MANDEL, is dead.

Reader Page Advertisements.

*. The charge for announcements in this column is one and a half times the ordinary advertisement rates.

EXHIBITION OF RATIONAL DRESS TO BE HELD DURING THE COMING WINTER. PRIZES OFFERED.

£50 for the Dress which best accords with the following requirements:—

- 1.—Freedom of movement.
- 2.—Absence of pressure over any part of the body.
- 3.—Not more weight than is necessary for warmth, and both weight and warmth evenly distributed.
- 4.—Grace and Beauty combined with Comfort and Convenience.
- 5.—Not departing too conspicuously from women's ordinary dress.

£10 for best dress for young girls of from 10 to 15 years of age.

Six prizes of £10 each for ladies' dresses best adapted for tricycling, lawn tennis, cricketing, boating or yachting, skating, and riding.

Costumes not in accordance with the stated requirements cannot be received.

Costumes or designs are also wanted for THE DRESS OF THE FUTURE both for gentlemen and ladies in accordance with the first 4 requirements; and various National Costumes where the trouser has been adopted by women.

The loan of Costumes, or contributions from either Gentlemen or Ladies, either for additional prizes or to increase the value of those offered, will be gladly received.

Those wishing to exhibit are requested to send in their names, together with number and description of costumes, not later than the end of November, to—

Mrs. E. M. KING,
Hon. Sec. Rational Dress Society,
34, Cornwall-road, Bayswater.

FINE ART AND INDUSTRIAL EXHIBITION, St.

James's Hall, Manchester, NOW OPEN daily till Saturday, November 25, inclusive. The Exhibition contains a magnificent and varied collection of objects illustrating contemporary British art in its multifarious forms and branches on a scale not hitherto attempted in the North, and including Art Furniture, Decorative Art, Mosaics, and Ornamental Glass, Ornamental and Ecclesiastical Metal Work, Tapestry from the Royal Windsor Tapestry Works, Velvets, Silks, and Carpets, Stained and Painted Glass, Art Pottery, Porcelain, and Architectural Faience, Ecclesiastical and other Embroidery; Carvings in Wood, Ivory, Parquet Flooring and Panelling, Sculpture, Decorative Screens, Oil Paintings, Water Colours, Engravings, Works in Monochrome, Black and White, &c., open from 10 a.m. till 10 p.m. each day. Admission, Mondays, Wednesdays, Thursdays, and Saturdays, 1s.; Tuesdays and Fridays, 2s. 6d.

W. OGDEN, Sec.

NOTICE TO ARTISTS.—The Winter Exhibition of Water Colour Drawings and Etchings held by Messrs. GLADWELL BROTHERS at the City of London Fine Art Gallery, 20 & 21, Gracechurch Street, will be opened in November. Receiving Days November 20th and 21st. Forms on application.

COMPETITION.

£1,000 IN PRIZES.

CHRISTMAS CARD ALBUMS & FANCY ARTICLES.

Messrs. HILDESHEIMER & FAULKNER, Publishers, 41, Jewin-street, London, E.C., will give the sum of £1000 in Prizes for the most tasteful selection and best arrangement of their Christmas Cards in Albums or Scrap Books, and a further sum of £100 in Prizes for the most dainty fancy Articles made or ornamented with their satin pictures. Judges—Mrs. William Duffield, Miss M. Ellen Edwards, Miss Alice Havers. Ask your Stationer or Fancy Dealer for Prospectus and full particulars, or apply direct, enclosing stamped addressed envelope or wrapper.

OLD CHINA.—MR. LITCHFIELD, of 28 & 30, Hanway Street, Oxford Street, W., will Purchase entire collections or Single Specimens of Old China and Antique Artistic Furniture.

AMATEUR CHINA PAINTERS will find their Progress wonderfully facilitated by working with the "KERAMIC MEDIUM," which is now used exclusively in all the best Studios. Bottles 1s. 6d. each. Sample free by post for 1s. 9d.—W. & J. BURNOW, Malvern.

BURMANTOFTS POTTERY, DECORATIVE AND INEXPENSIVE.—Works, BURMANTOFTS, near LEADS.

LESSONS IN THE NEW BARBOTINE POTTERY PAINTING

AND ALL BRANCHES OF DECORATIVE ART

are given daily at the Studios,

44, Devonshire Street, Portland Place, W.

A large Selection of Glass and Pottery Colours of the best English and French makers at trade prices.

A box containing all necessary Colours and Materials for Barbotine Painting will be sent on receipt of 21s. If fitted with Brushes 25s.

WRITE FOR PROSPECTUS.

STRANGE & CO.,
(ESTABLISHED IN 1848.)

DEALERS IN AND EXPORTERS OF ITALIAN FINE ARTS.
No. 2, VIA DEI FOSSI, FLORENCE.

The Artist

AND

Journal of Home Culture.

1 NOVEMBER, 1882.

FROM MONTH TO MONTH.



N the goodly crop of speeches on art subjects which marks the recommencement of our usual winter activity that of Mr. WILLIAM MORRIS will be read with attention; and may be specially remarked as pitched in a key which, for him, is a hopeful one. There is no longer, he tells us, any difficulty in surrounding ourselves at home with tasteful things, as there was a quarter of a century ago. Mr. Morris claims a high place for the æsthetic upholsterer, as he does not shrink from calling himself: the decorative arts, he says, "are as necessary to our life as men as the more intellectual arts are." Notwithstanding a great advance, due to the "æsthetic upholsterer" and others, Mr. Morris finds that manufacturers still find half their market in ugly goods, and he invites his Manchester hearers to sacrifice at the shrine of art this moiety of their business. A comparatively cheerful and characteristic speech ends with the prophecy that, before long, science will find a remedy for that defacement of nature which is going on

in "the black country", and the sun shine brightly through boughs outside factory windows in Lancashire as it does through the Kentish hop garden.

When SIR EDMUND BECKETT writes or speaks, one may be quite sure of something lively, of something not unpleasantly rambling also, and if it be possible to drag it in, of a tirade against architects. All these characteristics may be found in his speech at the St. Alban's School of Science and Art, from which we quote extracts amongst our "Lectures and Speeches", though we have not made these extracts in such a manner as to illustrate Sir Edmund's agreeable rambling. Architects, we think, need not be concerned to resent Sir Edmund's denial to them of the title of artists, if they read at the same time the racy diocesan chancellor's definition of an artist in the same rambling oration. An artist, says Sir Edmund, must do something with his fingers; by which it is to be presumed it is intended to say that he must shape out and finish work himself. So we suppose no mere designer is an artist; perhaps not even a sculptor would come into the category as restricted by Sir Edmund's definition. The rest of the world, however, accords the title of artist to the designer of a beautiful thing, whether he carry it into actual execution himself or not, and architects will continue to be accounted artists by everybody except Sir Edmund Beckett, whose speech, we fear, must be pronounced to have less truth and a little less humour than is usual with him.

To discover, or rediscover, a method of absolutely weatherproof wall painting is a problem which has occupied many minds in modern days. In our own country, Mr. GAMBIER PARRY'S "spirit fresco" received, some twelve months ago, official recognition: we have now, from abroad, an alleged discovery, and an alleged rediscovery, of methods which defy time and exposure. The discovery of Herr KEIM, which is vouched for by the report of a committee of the Bavarian Royal Academy, consists of various improvements in an already existing process: the rediscovery, by the Austrian artist HANSEN, of an ancient method, purports to have been arrived at by observation and experiment at Pompeii. There is little or nothing in common in the three processes. The author of the last named method is stated to be achiev-

ing a great success in his polychromatic decoration of the Vienna House of Parliament: some day, perhaps, this may lead to a resumption of the work of decoration at our own Parliament Houses.

It seems hard to understand why there should have been quite a flutter of word-war in the Art Section at the Social Science Congress over a proposition to label pictures in museums with a little information as to their subject and significance. This is sometimes done already; to the obvious advantage of the unlearned visitor. Is its infrequency due to the fact that such a practice would render unnecessary the purchase of a catalogue? Without pressing for the adoption of a course which might be financially detrimental in cases where the receipts for catalogues are an object, we may surely say that it would be an undoubted boon in the case of public collections not dependent upon such receipts. Is it not possible that those who manage picture galleries, and know all about the works, forget too often that most of those who come to see do not possess the same knowledge? Much more, we are sure, might be done with advantage, than is usually done, in the direction of the apparently harmless resolution which, as our Nottingham correspondent reports, was mooted, and after "a lively twenty minutes or so", withdrawn in favour of a less formal expression of opinion to the same effect.

A new departure which the School of Art Wood-Carving has taken, in undertaking to teach the art by letter, is one which ought to materially increase its usefulness and its earnings, and for which, we should say, many amateurs will be thankful.

In the theatrical world at present it may be fairly said that that is attracting best which best deserves to attract: Rip Van Winkle at the Comedy, and Much Ado about Nothing at the Lyceum, not only command success but deserve it.

Another musical work having the familiar shape of a "cantata" has been given to us at the Bristol Festival, in Mr. Mackenzie's "Jason." It is well to have good work in any form, but one is tempted to express a hope that, at a not very distant day, this sleepy form of the quasi-dramatic which we call a cantata may cease to be the one which it best pays our young composers to adopt, and English opera take its place. Both the

composer and the author of "Jason" appear to have given in a half-hearted adherence to Wagner: the former adopts lead motives, the latter magical incident.

Mr. Joseph Diggle, one of the members of the London School Board, has given notice of a motion to cancel the recent appointment of Mr. T. R. Ablett, as Instructor of Drawing, on the ground of surprise. Mr. Diggle does not raise the issue of Mr. Ablett's fitness, nor of the necessity for the post, though he is understood to be in opposition to the policy of the majority in this and many other matters. He seeks, apparently, to void the appointment on some technical point of procedure. It is very much to be hoped that his effort may not prevail, nor do we think there is much fear that it will. No more enlightened departure was ever taken than that indicated by the appointment, on the recommendation of Mr. Mundella and Mr. Armstrong, of the author of the lecture on teaching drawing which was reported in a recent number of this paper. The motion does not come on for a while: the Board have refused to admit it as "urgent", and at the same time have passed a vote making Mr. Ablett an allowance for travelling expenses.

SIR NOEL PATON'S "IN DIE MALO."

(From our *Edinburgh Correspondent*.)

Sir Noel Paton's new picture "In Die Malo" is the title of the latest contribution to the series of pictures symbolizing different phases of the Christian life for which this distinguished artist has acquired so just a reputation. The subject is illustrative of the exhortation of St. Paul to the believers in the church of Ephesus, to put on the whole armour of God, and represents the Christian warrior within the house of faith, clad in a coat of mail over which is buckled the breastplate of righteousness, his head protected and adorned with the helmet of salvation, his loins girt about with the jewelled girdle of truth. He stands erect buckling upon his elevated left arm the shield of faith "wherewith to quench all the fiery darts of the wicked." At his feet, bearing the sword of the spirit with which she girds him, kneels the figure of Faith herself—a beautiful angel clad in white raiment,—an effulgent halo round her head forming the source of light to the whole picture, illuminating on the left a prie-Dieu upon which rests the open Word, and disclosing a crucifix in the background to the right, before which are set the sacramental bread and wine.

Without in the darkness is seen the lurid glare of the fiery darts of the evil one, issuing from principalities and powers, and spiritual hosts of wickedness which make fierce assault upon the Christian stronghold, while clear and steady above the tumult beneath shines the bright and morning star.

The whole picture teems with thoughtful symbol, for besides the greater and more apparent ones already mentioned, every detail is made use of to introduce an

emblem or figure of spiritual things. Thus, upon the pommel of the sword is engraved the divine hand issuing from the clouds between the Alpha and Omega, on the grip the bleeding Lamb, bearing the banner of the resurrection, while on the centre of the guard is the symbol of the Holy Spirit, and at either extremity the angel of St. Matthew and the eagle of St. John.

This spirit of thoroughness permeates the whole work, which is executed throughout every part with scrupulous faithfulness and masterly skill, the result being an intensely realistic picture wholly free from any feeling of mechanical laboriousness. The expression of the warrior himself is perhaps the point of this picture most open to question, there being not a little of apprehension and anxiety evinced in his young and inexperienced face. To him the danger is unmistakeably real; himself and his equipment are as yet untried; he appears not over eager for the fray, but seems to regard it rather as a necessity forced upon him, than of a conflict of his own seeking.

The work is pronounced by many to be Sir Noel's masterpiece, but while it is richer in symbol, and more interesting in detail than "Lux in Tenebris" or his "Faith and Reason", I cannot regard it as possessing either the pathos of the former or the poetry of the latter.

The Architect and Decorator.



NEW cathedral is talked of for the Isle of Man. Before this is subscribed for and built, would it not be as well to ask what is the necessity, in modern England, for a cathedral of the size hitherto adopted. It would be safe, we think, to assert that there is not a cathedral in England the whole area of which can be effectively put to any regular religious use. Of several thousands who assemble at St. Paul's on Sunday mornings only a tithe can hear the preacher or the reader of the lessons; the congregation comes as to a sight. These buildings were erected when worship in England went upon an entirely different principle to that which now prevails; the principle that the priest said mass, and the people attended, or looked on, but did not require to follow the service. On this theory they served their purpose. The area too was divided, as it cannot with reason be now divided, into separate "chapels" for independent services. If it be a true principle not to build for mere demonstration, not to pile up masonry as an advertisement, or for ostentation, the question arises whether the erection of a big cathedral, in these days, is not a false step. The only occasions which employ the space of a cathedral of the usual dimensions in our English church worship

are, perhaps, choral festivals. Even for these most cathedrals are too large. Looking at the matter from an artistic point of view we should be inclined to say any modern cathedral of ancient vastness must be an unreal and false, even if a beautiful, thing.

There is nothing in this view which conflicts with a reverence for the ancient cathedrals which we already have, and which are an almost unique series of historical art treasures. These, when they were built, were built to their purpose, just as we would have a cathedral built now. The area they cover was wanted in the ceremonial they sheltered; the annexes which add to their picturesqueness and variety were incidental to the unreformed cult. It is but a purblind reverence for the old which would make us build a new cathedral upon the same scale, irrespective of the demands of our present form of worship. If there is to be a new one for the Isle of Man, it should be planned on careful consideration of the uses to which, in the present day, it will have to be put; ordinations, choral festivals, and a fully musical daily service. If such a consideration should lead to the conclusion that the best form of cathedral for the present time and for existing English ritual is not a vast, but a specially designed, and worthily elaborated building, what will be lost? Size, of course, and something of the grandeur which comes from size. But that surely is a poor grandeur which is derived from the mere desire to impress, and is not incidental to actual requirements. On the other side, what will be the gain? Sincerity and truth. These are qualities, we submit, which, admittedly desirable in secular, ought to be deemed essential in sacred art. If Manx churchmen are ambitious, as they may properly be, to possess a worthy cathedral, they may achieve their object more easily by adopting the line we have suggested. They might build a modern cathedral, on a sincere and truthful basis, at a comparatively small cost, and have an unique building to show, far more worthy of respect than a huge specimen of obsolete mediævalism.

The "Photographic News" advocates the establishment of a national collection of photographic portraits. Surely this is an obviously good idea. Its realization might be commenced by a photographic annexe to the National Portrait Gallery.

The Etcher and Engraver.

MR. JOHN SADDLER, Line Engraver, REMOVED from Southampton-street, Fitzroy-square, to 1, PARK-VILLAS, Wellington-road, Wokingham, Berks.

The following works have been issued, or announced for immediate issue, by the firms stated. Those with a star prefixed [*] are members of the Printsellers' Association:—

- * *Fishel Adler & Co.*—"Haymaking Time," by Julien Dupr e; eng. by Muzelle; mixed; 3¼ by 19¼; A.P. 250 at 5 gs.; present. 25; B.L. 50 at 3 gs.; no other state.
- * *H. Blair Ansdell*—"The Race for Wealth," 5 subjects—The Spider and the Flies, The Spider at Home, Victims, Judgment, and Retribution, by W. P. Frith, R.A.; Goupil process; photo-gravure; 21¼ by 17; A.P. 1000 off each plate at 5 gs.; B.L. and L.P. none; prints 2000 off each plate at 2 gs.
- * *Louis Brall & Son*—"A Distinguished Member of a Temperance Society," by R. Ansdell, R.A.; etch. by H. T. Ryall; etch.; 13¼ by 17; A.P. 50 at 1¼ gs.; present. 25.
- * *Louis Brall & Son*—"The Garden Wall," by A. Vernon; etch. by G. S. Shury; etch.; 14¼ by 19; A.P. 150 at 4 gs.; present. 25.
- * *H. Graves & Co.*—"Alderney" (companion to "Jersey"), by E. Douglas; eng. by A. C. Alais; mez.; 23¼ by 28¼; A.P. 350 at 5 gs.; present. 25; B.L. none; L.P. India 100 at 4 gs.; I. prints 3 gs.; prints 2 gs.
- * *H. Graves & Co.*—"Betrothal of Robert Burns and Highland Mary," by Jas. Archer, R.S.A.; eng. by R. Josey; mez.; 20 by 27¼; A.P. 175 at 8 gs.; present. 25; B.L. 25 at 6 gs.; L.P. India 75 at 4 gs.; I. prints 3 gs.; pl. prints 2 gs.
- * *H. Graves & Co.*—"Deep in Fairyland," by Jas. Archer, R.S.A.; eng. by J. Scott; mez.; 13¼ by 18¼; A.P. 75 at 4 gs.; present. 25; L.P. India 50 at 3 gs.; I. prints 2 gs.; prints 1 gn.
- * *H. Graves & Co.*—"Children of the Mist," "Peregrine Falcon," "Saved," "Shoeing," forming part VII of the library edition of the works of Sir Edwin Landseer, R.A.; various engravers; mez. or line; average size 5¼ by 8; A.P. 200 at 2 gs. (each part); present. 25; L.P. 50 at 1¼ gs.; prints 1 gn.
- * *E. Savary*—"Galath e," by N. Diaz; eng. by J. Jaquet; line; 20 c/m by 35 c/m; A.P.I. 75 at £6; present. 25.
- * *E. Savary*—"Le Gue" and "Les Hauteurs de Suresnes," by T. Troyon; eng. by Paul Girardet; line; 31¼ by 23; A.P.I. 75 each at £8; present. 25.
- * *E. Savary*—"Labor" (companion to "L'Angelus"), by J. F. Millet; etch. by Bracquemond; etch.; 20¼ by 16¼; A.P. Remarque (bird on branch in margin from which hangs the letter B) parchment 25 at £25; A.P. parchment 100 at £15; present. 25; A.P. Japan 100 at £10.
- * *E. Savary*—"Ville d'Avray" (companion to "Solitude"); by Corot; etch. by Chauvel; etch.; 59 c/m by 38 c/m, A.P. parchment 100 at 10 gs.; present. 25; A.P. Japan 200 at 6 gs.
- * *Arthur Tooth & Sons*—"The Wedding Morn," by A. C. Gow, A.R.A.; etch. by L. J. Steele; etch.; 10¼ by 14¼; A.P. Remarque (a slipper on margin) Japan 100 at 6 gs.; present. 25; A.P. Japan 100 at 4 gs.; L.P. 50 at 2 gs.; prints 1 gn.

AMERICAN BLACK AND WHITE WORK.

American Etchings. Edited by ERNEST KNAUFFT.
(140, Nassau-street, New York, and Wm. Reeves,
185, Fleet-street, London).

This interesting series appears to have been started in imitation of the example set by the publisher of "English Etchings", a periodical which seems now to have well established its position. It differs from it inasmuch that its numbers make a fortnightly appearance, and one etching only is issued at a time. The series altogether will form a very interesting record of transatlantic work, and the brief biographical and descriptive notes which accompany its illustrations add much to its value.

With regard to the etchings themselves, there is nothing great in any of the numbers before us, though there is much that is pretty and much that is clever, and nothing perhaps destitute of merit.

The series commenced in the present year with an etching by Kruseman Van Elten, "The House on the Hill-top." Well composed, and very quiet in effect, this is a pleasing, though by no means an astonishing work of an artist of long established reputation. There are the usual scratches which do duty in most etched work for clouds, and there is distance indicated, but not, as they say, "suggested."

This is followed by "A Poor Relation", a humorous work by J. A. Mitchell. A monkey in the uniform of aide de camp to a peripatetic organ grinder appeals for some charity to an old gentleman not greatly unlike himself. This artist is a disciple of M. Brunet Debaines, a circumstance which will possibly recommend his method of work more strongly to some of our readers than it does to us.

The most beautiful of those of the "American Etchings" which have reached us is certainly a "Sunset, Maine Coast", by Henry Farrer. In this work one sees to the full all the virtues of "selection" and artful omission. Perfect in composition, one enjoys to the full in it all the pleasure of pure light and untroubled water. In this direction the greatest power of the etcher lies. If any detail were sought in this plate it would not be found. The spectator must give himself up to the total effect of a peaceful evening scene just as he would do in fact were he standing alone upon a headland in the equalising light of that most tranquil hour. Not much is attempted from the point of view of the ingenious craftsman, and little in that regard is done. Yet, a great deal of pleasure is in the result.

Mr. C. A. Platt is a very young artist, and a very clever one, with, we may hope, a great, as well as a long future before him. We have all seen his work in exhibitions in London. The specimen which appears in this series, clever and well composed as it is, seems not however to have the interest of most of his subjects.

A dry-point portrait of Longfellow is a bold and striking and very truthful work by W. M. Chase. The rich effects of burr, possible only to the etcher in dry point, are necessarily lost when the plate has to be steeled for circulation among the million.

Stephen Parrish is an etcher well known, whose work we were early to notice. Of the plate here given, "Sunset: Gloucester Harbour", we have seen an impression in its palmer days when it was exhibited by the Painter-Etchers' Society in Bond-street. It is a beautiful study of many ships lying idly upon still waters.

Such a subject affords the best opportunities for those who know all the advantages of pure and delicate line in intensifying effects of bright light and slumbering shadow. The impression before us seems to lack the brilliancy which is essential to high perfection in such work.

BLACK AND WHITE IN THE "PORTFOLIO."

Mr. Hamerton has waged a war for some years against the line engravers. Whether his private opinion has changed we know not, but the paper which he edits has at last laid down its arms and proclaimed its pages open as well to line engravers as to etchers. How far this is a matter of expediency, resulting from the change of base effected by the "Art Journal" at the commencement of the present year, or how far the expression of sincere conviction, who shall say? The fact is the same, and the October "Portfolio" opens accordingly with a line engraving by F. Holl, after a picture called "A Midsummer Night's Dream" by the late P. F. Poole, R.A. A boy sleeps in the starlight close by the shore of the sea. He is going to catch such a cold as he never had before in his life, but he sleeps unconscious of that. The moon is hidden in a cloud, but there is a broad silver path across the water, and a soft light falls on the dreaming boy. Requiescat in pace.

The series of papers upon the ruined abbeys of Yorkshire is continued, illustrated as before with etchings by M. Brunet Debaines. We consider that there is something radically unsatisfactory about the "soft ground" process employed by that artist. Those, and they are the majority, who do not feel this can enjoy his work to the full, for in some respects it is unrivalled.

Mr. Hamerton continues his papers upon Autun, from which pleasurable residence he is happy in finding himself able to discharge his functions as editor. The drawings with which he illustrates his letterpress are his own, and very admirably clear and careful. We have indeed seldom seen architectural sketches so good upon this scale.

The September number of the "Portfolio" contained an etching by Stephen Parrish, and an interesting notice of this able artist's life and work. The etching in question, "In Port", is brilliant and beautifully printed, and noticeably better than that in the "American Etchers" series which we have mentioned above.

Mr. L. H. Lefèvre sends us a large engraving by the late W. H. Simmons of "An Old Pensioner", after a painting by Rosa Bonheur. In size and in the mode of its execution it seems designed as a humble companion to "An Old Monarch" lately issued by the same publisher. The engraving is of very high merit. Accurate reproduction is aimed at and as nearly attained, we imagine, as it can be, though the uncompromising burin, and the delicate "point" are not at their best when attempting to rival the achievements of the supple brushes of a painter. This work is the last which Mr. Simmons executed.

M. A. Dumaresq, the French battle painter, has presented to the Manchester School of Art an etching executed by him of the portrait of Vasco de Gama in the Lisbon Museum.

Mr. F. SEYMOUR HADEN steamed for America on the 10th of last month, on a lecturing expedition.

Photographic Notes.

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The event of the month in the domain of the "black art" is the Exhibition of the London Society—I beg pardon—of the Photographic Society of Great Britain; for although many of the first practitioners of the art do not support it, and certainly a majority of the rank and file would not acknowledge it had any claim to speak in their behalf, the fact remains, that it is the most widely constituted society of the body, and a few years since its name was altered to express its more extended clientele. To those interested in the present condition of photography an hour at the exhibition would be profitably spent. There is no very striking departure to mark the year, but the work generally is of a high order. Technically, there is little left to desire in much of it, whilst the feeling for artistic quality is very general. The photographer has not an easy material in which to work, but many show what can be done, and that is much: the examples here of good choice of point of view, and choice of light in outdoor work, and in many cases the judicious introduction of figures, and the skilful posing in figure work proper, will convince the most sceptical that there is something more in good photography than mere mechanical work.

A series of lectures is to be started at the Royal Polytechnic Institution for the benefit of students of the City and Guilds of London Institute. Mr. E. Howard Farmer is the lecturer, and this opportunity may be commended to those who wish to perfect themselves in their profession.

It is stated that a series of views embracing the whole horizon have been taken from a balloon at a height of 800 feet in Paris.

A small exhibition of photographs of a novel character is on view in Edinburgh. The energetic society of that place found it difficult to select a presentation print for their members that should please everybody; so have issued invitations for a competitive show, when the members themselves will decide on the merits of the works by vote. As might be expected, the show is a small one, but of high quality.

The jubilee exhibition of the Royal Cornwall Polytechnic Society, which in past years has done much for the progress of the art science, has passed greatly to the satisfaction of all concerned. The society publishes a long list of medals and other awards.

Gelatine plates are said to be "tanned" much more effectively by immersion in a solution of chrome alum, 1½ oz. to the gallon, than with the usual saturated solution of common alum.

Photography on canvas is a phrase at which many painters feel "scorned," as poor Artemus would have said; and remembering the films of collodion, or other media transferred to the canvas, one can scarcely wonder at it. A touch of the tin ferrule of the brush would

often fetch them up: others were so amenable to hygroscopic conditions that they contracted and expanded into convexities in the shadows. The fact is, if a photograph on or in canvas cannot leave the material intact it had better be kept off. At the same time it has always been felt, if a mode of producing a photograph any size in the canvas itself, without impairing its texture or permanency, could be devised, there is a wide field for its application, in saving the time of the artist in sketching in detail, and so on, and especially in post-humous portrait work. This end has now been achieved. I have been invited to inspect a series of such canvas enlargements varying in tone from the hue of red chalk to warm sepia: microscopic detail is present, and all the cleanliness and roundness of a good *carte-de-visite*; looking through the canvas against the light it was plain nothing had been plastered on. The grain was not in the least obliterated; the canvas was simply stained. In one example the canvas, about six feet in size, contained a full length portrait of a gentleman. It looked like an oil painting; its peculiarity was that, in order to show the technical merits of the process, the head and hands had been just rubbed over with medium only, whilst all the rest was "filled in" with paint. The flesh shadows were so true in colour that I was certainly deceived into taking it for a well-drawn but rather low-toned painting. Messrs. Wyles, of Southport, are making arrangements to supply the thing to painters, and some of the very first names in the art world have taken up and approve of the new help.

Electric lighting on the small scale from a voltaic current has been demonstrated to be not only possible but thoroughly successful for lighting a small area such as a window or single room, a couple of Swan lamps being employed, and seven "Buisen" cells—costing, with fittings, £3 10s. This ought to interest painters compelled to use artificial light in the dull days of winter, giving the true relation of colour much better than yellow gas.

PHOTO SENEX.

Dress.

Amongst the few pleasing features of the winter fashions is the revival of black silk, perhaps the most generally "becoming" of fabrics. Another is the disuse of the "Mother Hubbard" shape of mantle, which so absurdly confined the movement of the arms. Thirdly, earrings are being more and more discouraged. If this last were the outcome, small as it is, of principle, it might be counted as a good sign: we fear, however, that it only needs a year or two to pass, and women will all be rushing again to have holes made in their earlobes. A few minor fancies may be quoted as pretty. One is "chameleon buttons": these have somewhat the effect of a "shot" silk, only that the tints are more numerous. Turn them to the left, says an admiring description, they look red with a dash of grey; to the right, they are brilliant blue with a steely glitter; hold them above the line of sight, they are greenish-grey, like the sea on a cloudy day; below, and they are pervaded by a warm and sunny yellow. For such buttons as these, a Zulu, a Patagonian, or a North-American Indian would part with all his possessions. Another little novelty is the "Man in the Moon" clasp. A portion of the outer rim represents a crescent moon in some white composition, while the remainder shows

the dark portion of the orb, with its inequalities in smoked bone or oxydized silver. This quaint idea is also embodied in buttons.

The German press, in its lighter pages, has been much occupied with apprehension of the revival of crinoline. The writers mostly adopt a line of despair and fatalism in all their prognostications about the approaching monster. One sage advises that copies of the *Venus de Medici*, with a crinoline around her waist, shall be exhibited in all places of public resort. All agree that resistance is likely to prove futile.

In her paper on Dress Reform at the recent Social Science Congress Mrs. E. M. KING was solicitous to show that the movement would not be to the disadvantage of trade. No fear need be felt as to this: women may be trusted to spend as much upon dress as before, whatever may be the improvement in the fashions.

Music.

The London musical season has commenced with the resumption of the Crystal Palace and Monday and Saturday Popular Concerts. The Crystal Palace prospectus is well worthy of its reputation. The most important novelty is Berlioz's colossal "*Messe des Morts*," which is to be given with its full complement of instruments, including eight pairs of kettledrums and four separate orchestras of brass instruments. Other large vocal works are Gounod's "*Redemption*," and Handel's "*Acis and Galatea*". Amongst orchestral novelties by Englishmen we notice a new MS. Symphony by Mr. Wingham, Mr. Cowen's "*Scandinavian*" symphony, Mr. Herbert Parry's Symphony in G, and Mr. Stanford's "*Serenade*", first heard a few weeks ago at Birmingham. There is also a scoring by J. F. Barnett of Schubert's fully sketched MS. Symphony in E (No. 7). The Crystal Palace is almost the only place in or near London where English composers are systematically allowed a hearing, and it deserves hearty encouragement.

The Director of the Monday and Saturday Popular Concerts publishes no prospectus of the works to be given, but it seems pretty clear from the programmes of the concerts that have already taken place that his policy will not be changed. Everyone acknowledges that these concerts have done, and still do, a vast amount of good, but most musicians feel that they might do a great deal more. Perhaps it is inevitable that a successful monopoly should crystallize into conservatism, but it is none the less to be regretted. The concerts would gain greatly in interest from more variety in the programmes and the solo performers. And why is it that the only branch of English music which is recognised at St. James's Hall is the least worthy one, namely, the drawing room ballad?

The memorial to Balfe which was unveiled in Westminster Abbey on the 20th ultimo is a just tribute to a musician of real genius. Some few of Balfe's melodies will probably become classical and take their place beside those of Bishop, and in any future history of English opera his works must have an important position. Yet the artificial form which was the fashion of his day, the looseness of construction of his work, and the trivial nature of so many of his melodies will prevent his being numbered among the really great musicians; and we cannot help thinking that Canon Duckworth was very

unwise to claim any such position for Balfe in his speech at the unveiling of the memorial. The Canon compares his wealth of melody favourably with that of the "musicians of the future." One might just as well say that Lecocq was a greater melodist than Gounod. A man's gift for melody is not to be judged by the number of catching tunes he can produce, but by the originality, emotional intensity, and capability of development of his melodies. Judged by this standard we do not hesitate to say that Wagner and Brahms, not to mention other living musicians, are far greater melodists than Balfe. Surely it is a monstrous error, almost making one suspect lack of knowledge, to deny that the composers of works like Brahms' Requiem, sextett in B flat and Liebeslieder waltzes, or Wagner's Flying Dutchman, Tannhäuser, Lohengrin, and Meistersinger, are melodists, and melodists of a very high order.

It is announced that there are to be at Bayreuth next July twenty performances of Wagner's operas, including "*Parsifal*", "*Tannhäuser*", "*Tristan und Isolde*", and perhaps "*Lohengrin*". At this year's sixteen performances of "*Parsifal*" the average attendance was 600, the house containing seats for 1600. At the last performance however every seat was sold, and tickets were at a premium. The expenses were very much greater than the receipts; but the King of Bavaria gave a donation which, unless there is some misstatement, was large enough to turn the deficit into a profit. Wagner is reported in bad health. He is in his 70th year.

BRISTOL MUSIC FESTIVAL.

The programme of this festival, which took place last month, included Gounod's new oratorio "*Redemption*", Rossini's sacred opera "*Moses in Egypt*", and a new cantata by Mr. A. C. Mackenzie, entitled "*Jason*". Of the first of these works we have already given a description in former numbers; the second, great as the composer is in his place, is not one which is pervaded by his strength, and its introduction with English words, to English audiences, was one of the few weak steps taken by the late Sacred Harmonic Society. Of "*Jason*" the "*Times*" critic says that it is not only the most extensive choral work attempted by the young and promising composer, but it also illustrates the new development of the English school of music. In it the "*Times*" critic further tells us, there is "no trace of the slavish imitation of Mendelssohn which, for years after the death of that great composer, impeded the progress of any national or independent growth of musical art among us". Mr. Mackenzie employs the lead motive, but cannot be called an imitator of Wagner. The libretto, by Mr. W. Grist, is based on the classic story, and the author tells us he has made an attempt to "impart a local and historic colour to the poem by the use of classic forms both in metre and word construction". We do not greatly value such attempts; they are very ineffective; and the consistency presumably aimed at could only be completely secured by putting the libretto into Greek iambics and chorus metres. To return to the music: there is a Medea theme, a Jason theme, and a theme—so to put it—for "the girls he left behind him"; a magic element is in the plot. There is no overture, but an important intermezzo. The general verdict of the "*Times*" critic is that the work contains more clever writing and more genuine inspiration than are to be found in any English cantata produced during recent years, with the sole exception, perhaps, of Mr.

Cowen's "St. Ursula". At the same time it is stated that in the matter of declamation the composer is "guilty of crudities which are absolutely appalling".

Drama.

Compared with "Much Ado about Nothing", few of Shakespeare's plays have been less acted or are so seldom quoted. The comedy is better known to the student than to the playgoer. And yet, besides containing many good acting parts, this play bubbles over with humour, and is full of incident and animation; added to which the interest at one time deepens to almost tragic intensity. However, at last the venture has been made, and the comedy produced with a magnificence and completeness equalling, if not surpassing, all previous efforts under the present management of the Lyceum. The result is a success, true, undoubted, and artistic in every sense of the word. Blemishes there are, but of such sort as to resemble the spots in amber, adding to, rather than detracting from the merits of a very fine performance. Mr. Irving by discarding all editorial amendments, and taking the text of Shakespeare alone, shows that he recognises the merits of the playwright as well as reverences the genius of the poet. Much is often said about the "unities of the drama" being preserved, and the difficulties of fitting Shakespeare to the requirements of the day, but by simply transposing a scene or two from one act to another and by a judicious curtailment from seventeen to fourteen scenes, the play is presented in as perfectly constructed a form as if it had been written yesterday, and is also brought within the necessary limits of time. Yet in themselves the alterations are so slight that the most rigid adherent to the text as originally written could hardly cavil. No doubt the desire to add Benedick to his other Shakespearean creations was the main cause of the selection of the play by Mr. Irving, in place of the rumoured Coriolanus, more especially, as in Miss Ellen Terry, there was a better exponent of Beatrice than of Volunmia. What strikes one most in witnessing this performance is the all pervading spirit of the dramatic artist, as evinced in the mounting and in the suggestiveness and appropriateness of the detail, the result being a rare completeness and harmony. Mr. Irving not only plays Benedick, but he has imbued the rest of the characters with a spirit in accord with his own.

The fourteen scenes acted are given in eight different changes, one only of which is painted on the flat, the others being built up. The scene of a side chapel in the cathedral at Messina in which the whole of the fourth act takes place is the most remarkable, both on account of the incidents which take place there, and also by reason of its own beauty. Mr. Telbin has designed a most massive set, so solid in appearance that the short time required for its setting is surprising. The scene is placed side ways, with the altar on the left of the spectator, whilst gates open into the body of the cathedral, apparently reached by a long passage, the perspective of which is admirably managed. The low tone of the stone work is relieved by the colour of the draperies of the altar, whilst it serves to heighten the splendour of the bridal dresses. Full of detail as the scene is, with its hanging lamps and pictures attached to the columns, yet it is managed with such refinement and skill that it stops short at offensive realism, and is for the most part suggestive in its appeal to the imagination. As the curtain rises, the music of the "Gloria" of high mass is heard, sung to the accompaniment of string band and organ; but with the exception of two little scarlet-clad acolytes the stage is empty. Anon the wedding party arrive, and the friar with his

ecclesiastical procession files down through the gates as if arriving from the cathedral: all the time the organ plays a soft voluntary. But no vestments are used, the friar wears the dress of his order. A slight reverence is made on entering the chapel, but no symbols are employed which have a deeper meaning, nor is the ritual proceeded with in any way. All that has gone before simply prepares the mind of the spectator for the tragic event which follows. With consummate art and careful consideration the imagination has been attuned to a low key the solemnity of which is in accordance with the catastrophe so soon to occur. The end having been gained, ritual is abandoned and the simple text reverted to as the friar impressively and sonorously demands of Claudio "You come hither my lord to marry this lady?" Throughout the play, but more especially in this scene, there is a succession of pictures delightful to the eye, pregnant with meaning, and attained without apparent effort or design. As one watches, it seems hard to believe that any other position could be taken by any one, so naturally do all attain their respective places. Mr. Hawes Craven contributes the opening scene, a view of Leonato's house, with a portico opening on to a terrace overlooking the bright blue waters of the Bay of Messina. A belt of pines between the terrace and the bay are very effective with their sombre tints, whilst the idea of the elevated terrace is cleverly suggested by causing the entrance of Don Pedro and his suite to be made from beneath the stage, up a flight of steps. Leonato's garden, from the same brush, with a marble seat set close to the "pleached bower" is a charmingly devised scene, with a terrace half way across the back and an old sundial in the foreground. Mr. Craven also furnishes the view of a street by night with the houses lit up and the lamps shining from the ships in the bay: this scene is more conventional than the others, but at the same time effective in its way. The scene on the flat is also painted by him, and represents a view of Leonato's garden with some large cedar trees in the foreground; but he is not quite so happy in the foliage of these as in his other efforts. Mr. Outhbert has designed the hall in Leonato's house, in which the masquerade scene of the second and the finale of the fifth act take place. Very ingenious is the arrangement here by which an idea of space is conveyed: rooms closed by curtains open out into this central hall, and as the room fills with guests, when the moment for unmasking arrives, the effect of their constant movement in and out between the pillars is almost bewildering. The whole of this scene is admirably stage-managed, an instance of which appears in the opening. Here again is an empty and silent stage, across which servitors flit conveying the peacock to the banquet; then the strains of a dance break on the ear, whilst four inquisitive pages enter and peep through a curtain, gesticulating to one another, and by their signs show how the action is progressing. Mr. Outhbert has painted the prison in which Borachio and Conrade are examined by Dogberry, and Mr. Telbin continues the illustrations of the cathedral by a view of Leonato's monument.

The groupings all through are consistently and artistically thought out, and here at least it requires no Meiningen Court Company to set an example of completeness. The only exception to a rigid adherence to the text is in allowing Borachio to overhear Don Pedro's arrangement with Claudio concealed behind a pillar of the portico instead of behind the arras, but as his explanation is omitted, this is of no consequence, while it adds to the effect of the scene in which it takes place. As an instance of the thoroughness with which the business has been thought out there is that which accompanies Don Pedro's speech "Nay, he rubs himself with civet." Here he twitches Benedick's handkerchief from his pouch, and he, Claudio, and Leonato

playfully toss it from one to another whilst Benedick attempts to intercept it.

As regards the dresses, it would require the designer and maker to describe them correctly, but cloth of gold, red figured velvet, shot silks, and shining satins in tastefully contrasted shades are exhibited with all the lavish prodigality which characterised the attire of the rich in the middle ages, yet nothing is garish, nothing overpowering, nor does the setting detract from the beauty of the picture.

Mr. Irving and Miss Terry have elected to portray a Benedick and Beatrice, who although they persistently rail at each other, yet have in the innermost recesses of their heart a mutual kindness which is made apparent from the very beginning. Benedick is a courtier, a soldier, and a gentleman, full of grave and fantastic humour, whimsical, and with a knowledge of the world, which enables him to realize his weakness long before he will own it to himself. All these points Mr. Irving makes clear, whilst Miss Terry disregards the ordinary reading of a shrewish lady of close kin with Katherine, and gives in her place a merry madcap, full of animal spirits, but with a true woman's heart, given away with a reckless generosity quite in keeping with such a temperament. Both abandon the sportive vein in the cathedral scene and gradually work up to a grand climax with great earnestness. A multitude of conflicting emotions pass over Mr. Irving's face as he ejaculates "Kill Claudio", whilst the halting delivery of "O God that I were a man—" with a long pause, is a point well and legitimately made by Miss Terry. Beatrice's byplay when she is consoling Hero and caressing the sorrow stricken head laid on her bosom is well worth careful attention by reason of its fidelity to nature and unobtrusiveness. Mr. Irving has never found a Shakespearean part that has suited him so well; it enables him to display his great power of comedy, and to cast into the background some of the mannerisms which have marred the artistic excellence of his former creations, whilst Miss Terry's natural charms and graces enhance the value of her intelligent reading. All the other parts are excellently acted, and the actors well fitted in their parts, with the exception of Dogberry. Here the play falls flat; partly no doubt from want of contrast, the other portions by their brightness and animation causing so much laughter, that there is none to spare for the scenes in which the watch appear; and partly from the way in which Mr. Johnson thrusts his fun at the audience, and over accentuates his words. All the fun of Dogberry vanishes when there is the slightest evidence that he is aware that he is the ass he desires them to write him down.

Taken as a whole this reproduction is useful to the student if only from the added knowledge and research it displays, and as an art educator very valuable. The tone of the performance is so dignified and truthful that all genuine lovers of the Shakespearean drama will welcome it gladly and gratefully.

Mr. Henderson, at the Comedy Theatre, has pursued an adventurous course in submitting M. Planquette's new comic opera of "Rip Van Winkle" for the first time to an English audience instead of waiting until the work had been pronounced a Parisian success before transplanting it. The result however has justified a course but too rarely resorted to. M. Planquette, framing his lines on the famous "Cloches de Corneville," has written a very charming and melodious opera, which although not containing very strong food for the deeply educated musician is neither frivolous nor inane. Mr. Farnie has furnished the libretto, which is almost identical with Mr. Boucicault's play, founded on Washington Irving's fascinating legend, with the addition of interpolated songs. With such a story it seems wrong to call it a comic opera; it is rather a romantic drama

musically treated, with a comic underplot. But in this case as in *Les Cloches de Corneville*, the strong dramatic interest is one of the elements of success. The poetry of the play is increased by making Rip's wife Gretchen young and affectionate instead of the terrible shrew who in the original drives him from home. The motive sending him to the Kaatskills is obtained by Rip paying his enemy the lawyer French money which he has discovered in the mountains. The lawyer immediately seizes his opportunity to denounce him as a traitor to some English soldiers in the village, and Rip flies to the mountains. In the third act too the poetic effect is heightened through the incident of Rip's recognition being treated musically, the old but effective device of recalling an air sung twenty years before being resorted to. Of the music as a whole, it contains much of the individuality which marks *Les Cloches de Corneville*, and in two cases illustrating similar subjects, resembles it closely. The legend of the Kaatskills is "The Legend of the Bells" whilst "Rocked upon the Billow" is a counterpart of the fisherman's song. Of the concerted music the sextette at the end of act II. is the most ambitious, whilst a trio for Rip and the two children in the first and used again in the third act, and a trio for soprano, baritone and bass in the second act are fair specimens of part writing. A duet for Rip and Gretchen, "Where floweth the wild Mohawk river," Alice's "Letter Song," and Rip's two songs "Where's my Girl" and "Truth in the Well" will most likely become widely popular; probably too popular. Throughout the work there is a decided leaning towards dance rhythm, which detracts from its importance as a musical composition. The orchestration is effective and ingenious, and some of the recitative is sustained with a very embroidered accompaniment. In an "echo" song for Rip in which he plays on a flageolet, the phrase is rendered by the oboe in the orchestra, and the echo repeated by the flute; a clever device by which the softened effect of distance is produced. Choruses and solos are rendered with precision and taste, and the costumes of the villagers are bright, tasteful and picturesque. The scenery by Mr. W. Beverley is a fine example of English scene painting, and notwithstanding the small stage, a weird and lonely effect is produced by the scene in the mountains in which Hudson and his spectral crew appear. To say that Mr. Leslie imitates, and successfully imitates, Mr. Jefferson as Rip van Winkle is no small praise. Mr. Jefferson has so created the part that the public would resent any other reading. Added to this, Mr. Leslie sings his music well, and is consistent and careful throughout. The last act, with its mingled pathos and comedy, is exceedingly well done, and the interest in the sorrows of the changed old man never flags. Rip seems to have grown from a man of thirty to a man of eighty in twenty years, but perhaps the continued exposure to wind and weather tend to age him rapidly. Miss Cameron in the dual part of Gretchen and Alice looks very pretty, and sings her music correctly. A welcome addition has been made to the company in Miss Sadie Martinot, whose acting as a village flirt is full of vivacity, and her gestures graceful in the extreme. Mr. Brough has a small part which he is gradually working up in his own funny way; and has already succeeded in producing a droll type of a semi-Dutchman. The opera is altogether mounted with care and completeness and bids fair to outrun its famous predecessor. It has the merit of being entirely free from all objectionable French flavour.

It is a pity the foregoing remark cannot apply to Johann Strauss's "Merry War," recently produced at the Alhambra. For this reason we may save ourselves any criticism beyond saying that the acting is very much below the usual standard, while the dialogue is tame and has been cut so much as to render the plot unintelligible.

It is difficult to divine the reasons which have induced the management of the Haymarket Theatre to revive Tom Taylor's "Overland Route." With a very slight plot, depending for its success mainly on a series of detached incidents, exhibiting the peculiarities of character of an incongruous medley of people, and written avowedly to display the marked idiosyncrasies of a company long since scattered, it seems hard to justify the choice, unless Mr. or Mrs. Bancroft had a particular desire to try the two parts they appear in. Yet surely Mr. Bancroft could have found something more suited to him than bright chattering vivacious Tom Dexter—Charles Matthews dressed in ship's uniform—whilst with the exception of the encounter with Mrs. Lovibond in the first act, Mrs. Bancroft has not a chance to exhibit her resources. Mr. Bancroft plays well as far as he goes, but he does not go far enough, and he is not and cannot be Charles Matthews. The other parts do not suffer much. Mr. James is as good a Lovibond as Mr. Buckstone, but his padding in the third act is in questionable taste; and Mrs. John Wood as Mrs. Lovibond is imitable. The scene between Mrs. Sebright and Mrs. Lovibond is a fine example of genuine comedy-acting. Mr. Brookfield and Alfred Bishop prove themselves masters of disguise as the two old men. Mr. Brookfield's performance of Mr. Colepepper is in fine contrast to his waiter in "Odette," and stamps him as a character actor of no mean order; and Mr. Bishop as Sir Simon Frazer, by many minute and delicate touches, gives a splendid picture of the decrepid and made up old dandy. The most remarkable thing in this revival is the strong dramatic turn given to the close of the second act, when the ship strikes on the reef. By a wonderfully good piece of stage management, the action is in a minute or two carried several steps onward. The rush for the boats, the calming of the wild fears of the passengers, and the rescue of the little children through the cabin skylight are capitally managed, whilst the noise of escaping steam and the cries of crew and passengers add to the realistic illusion. The scenery is very cleverly painted and every detail carefully considered, as is the case with all the productions at this house.

The man monkey at the Surrey is not half so black as he has been painted. In deference, probably, to the opinion of the daily papers, Mr. Conquest has omitted some of the parts which were considered objectionable. As it now stands it is consistent, and the apeish attributes of the man are portrayed with wonderful fidelity and care. The drama is written to suit the audience, and contains material enough for three plays.

The Art Trades.

CAUTION.

TURNBULL'S PACKETS

DRAWING BOARDS & TINTED CARD BOARDS.

In consequence of the worthless imitations of these manufactures which are now being offered, Messrs. TURNBULL are compelled to advise their friends that all packets of their manufacture bear the name, J. L. & J. TURNBULL, (ESTABLISHED 1780,) without which none are genuine.

To be had of all the leading Artists' Colourmen and Stationers.

CHRISTMAS CARDS.

If any doubts have been entertained as to the practical utility of the competitive exhibitions of designs for Christmas cards held last year, a glance at the productions of Messrs. HILDESHEIMER and FAULKNER just published will be quite sufficient to dispel them. The favourable impression will be strengthened by a comparison of the newly published cards with those of last year. That five thousand pounds should be given as

prizes by one firm alone, and considerably more money expended in the cost of reproduction, may sound rather startling to those of us who do not realize that the elegant trifles in which we take so fleeting an interest, an interest which only occurs once in the twelve months, are really the outcome of what is now a firmly planted and wide spread industry.

The firm of RAPHAEL TUCK & SONS, the organizers of the first exhibition of competitive designs, held at the Dudley Gallery two years ago, have this year issued a series of seventeen sets of cards from designs by various Royal Academicians. Whether this plan involved as great an expenditure for designs as would have been incurred by the holding of a competitive exhibition, we can only conjecture; Academicians do not work for nothing, and we have the assurance of the firm that this "Royal Academy" series is the most costly card collection of modern times. We wish we could say that this bold resort to "Burlington House" had resulted in the success its enterprise deserved. A prime necessity of the artistic Christmas card of to-day is that it should be above all things "elegant." In this respect, however excellent in others, many of this series are failures. Notable exceptions are found in the works by Marcus Stone, W. C. T. Dobson, and in the outsides of the cards designed by W. F. Yeames: these are all beautiful and elegant. Mr. Poynter's work is too ponderous and strained in character for the purpose; Mr. Sant's cherubs' heads are weak, and suggest a comparison with the series of five painted by Sir Joshua Reynolds, a comparison not very favourable to the former. Possibly the "Academicians" were too surprised at the unusual task to do themselves justice, and might do better another year, after having made themselves to a certain extent more acquainted with the public requirements in this direction.

It may be remembered by some of our readers that in our notice of the two competitive exhibitions held last year, we were unable to concur in the decisions of the judges in more than one instance, work of decidedly inferior character taking important prizes. This is advanced by Messrs. Raphael Tuck & Sons as one of the reasons for discarding the system of prize exhibitions introduced by them, they preferring their own practical experience, quoting the words of their own prospectus, "to the judgment of artists, who, however high their standing, could not bring a practical knowledge of the public wants to bear upon their decisions." Messrs. Tuck published also some ingenious mechanical construction cards, folding up quite flat in one direction, and in the other expanding into tables with Christmas trees, flower pots, or bird cages on them, or into boats and other devices. These will doubtless be popular with many; their art features do not call for any mention.

Reverting to the cards published by Messrs. HILDESHEIMER and FAULKNER, we may call especial attention to the series of floral "pictures" painted by Mr. Mückley, and reproduced in the most careful possible manner.

Messrs. W. A. MANSELL & Co. have opened, at their establishment in Oxford-street, an exhibition of all, or nearly all, the Christmas cards published by the various firms in London, and even some stragglers from America. Side by side, an opportunity is afforded of comparison, and an inspection will, we think, bear out our opinion that in reproduction of flowers subjects Messrs. Hildesheimer and Faulkner easily bear off the palm.

Messrs. Mansell themselves publish some highly artis-

tic forms of "salutation cards", as it has lately grown the custom to term some of these productions. In the application of photography to this purpose, this firm has for some time been distinguished: they are not a whit behind this year, and in addition have printed in colour a series of small landscapes, not in the usual form of "cards", with mottoes or verses, but in series of four, enclosed in a small portfolio, suitable at this or any other season. A series of outline cards designed by W. Weekes, on the nursery rhyme of "This little pig went to market", will be sure to meet with many admirers.

A special feature of this year's work is the printing of many of the designs on white satin. Especially is this plan suited to landscapes, and flower studies in which the whole space is covered by the artist's work: the softness of effect thus gained and delicacy of colouring almost make one forget that we are looking at the result of a mechanical process like chromo-lithography. The objectionably "shiny" appearance of the paper card disappears, and it is just possible the use of this material for chromo-lithography of larger and more ambitious character than mere Christmas cards may become common.

Messrs. Hildesheimer & Faulkner have hit upon an ingenious way of promoting the sale of their Christmas cards. They offer a series of prizes for the best choice and arrangement of their cards in an album. The cards and album must be purchased, and must of course be those issued by the firm. They also propound a "fancy article competition," in which prizes will be given for "the most elegant and dainty articles made or ornamented with their satin pictures." Without treating this step too seriously it may be said with truth that it cannot but operate as a healthy stimulus to the cultivation of the eye and the exercise of taste. Three ladies are the judges: Mrs. William Duffield, Miss M. Ellen Edwards, and Miss Alice Havers.

In stoves and mantelpieces, the "Ironmonger" tells us, an unusually large number of designs and patterns is being introduced this season. The fashion of brass panels, mouldings, and ornaments, or electro deposits of brass, appears to have taken up a firm position, to the partial exclusion of tiles at the sides; and although these are still employed, the prevailing tone is decidedly "brassy." The mouldings are all small and more decorative than the former large O.G. moulding, while the arch shape appears to be supplanted by square headings. Dog-stoves of Berlin black, with large brass knobs, are in great variety, the tile-hearths being composed of small lozenge tiles, relieved by a subject-tile as a centre to each panel on the hearth. One firm, our contemporary states, are making cast iron mantelpieces with over-mantels flat against the wall, "forming a "handsome frame to a bevelled-edge mirror with shelves "on either hand, supported by pillars, and"—here comes the inevitable stroke of the ironmonger's genius—"grained to match any wood or"—here we have something less open to question—"painted to suit any decoration." These articles, it is added, are produced at a price likely to excite considerable apprehension amongst the designers of wood or marble. A new arrangement in mantelpieces of enamelled slate is a hand-painted tile embedded in the plinths of black enamel. One firm has employed hand-painting direct on the black surface of the enamel, with groups of flowers or sporting subjects, the key-stones of the arch being painted with the mono-

gram or crest of the owner, while on a set supplied to the jockey, F. Archer, for his new house, the names of the winners of his principal races occupy the places.

A recent visit to the premises of the ART FURNISHERS' ALLIANCE leads to the observation that here are some of the freshest and boldest things in furniture which are being at present produced. Dr. Dresser, who is the appointed designer, shows an especially varied and robust invention in chairs. In no similar show room, perhaps, is there so little of the commonplace and merely imitative. Against the actually false and base there is a guarantee in the censorship which is exercised over the admission of articles.

A similar, but less individual, censorship is exercised at the FINE AND DECORATIVE ART EXHIBITION, which is now permanently open, under the directorship of Mr. T. J. Gullick, with a "committee of taste" to regulate the admission of exhibits. Here there is a strong continental element, as well as work of leading English manufacturers. Some remarkable specimens of decorative coverings for walls are a recent feature. The printed papers of the exhibition, which includes pictures, state that "the practice with some artists of placing exaggerated prices on their works" is rigidly discountenanced. A price is not allowed to be asked which the director thinks excessive.

Two exhibitions promoted by City guilds were held last month in London, that of the Horners' Company and that of the Turners. In both, though the bulk of the articles had more of the useful than the decorative, there were exemplifications of art agreeably applied to manufacture. Hair combs for women were one instance of these; while Messrs. Mordan & Co. exhibited horn cups, beakers, and liqueur bottles of artistic form, made in England and set off in Japan with native Japanese decoration. Messrs. Kain & Son exhibited carved horn beakers. The revival of horn furniture in interesting and beautiful designs was illustrated by a show sent by Messrs. Silber & Fleming, of Wood-st., and Mr. Parker, of Oxford. The other exhibition, that of the Turners' Company, showed marked progress, as compared with the similar one of last year, and seemed to prove undoubted capacity in the modern English artisan for the higher branches of artistic turnery.

We understand that in 1880 one firm alone issued six millions of Christmas cards from floral designs by Mr. W. J. Mückley. This season, it is expected, the number will be very much greater.

Art Abroad.

THE NEW MUSEUM OF SCULPTURE IN PARIS.

(From our Paris Correspondent.)

The main object of the Musée de Sculpture Comparée, opened some time since at the Trocadéro, is to place before the public, by the aid of casts, a complete history of the development of the art from the earliest to the present time. M. Viollet le Duc, who was the originator of the idea, divided the art of sculpture into three periods, that of the imitation of nature by a more or less intelligent and refined interpretation; the archaic period, during which special types were fixed upon and adhered to; and the period of emancipation, the search after truth of detail and the perfecting of means of

observation and of execution. All nations, he said, had not entirely fulfilled this programme; some had passed through all three phases of development; some had only accomplished the two first, and had not passed the hieratic period, as for instance, most of the oriental nations, such as the ancient Egyptians and the Byzantines. There was, he observed, a striking analogy between the sculpture of these two epochs; just as we find a strange likeness between that of the archaic period of the Greeks, and the 12th century period in France. In the same way there were to be found most interesting forms of analogy between the development of sculpture amongst the Greeks from the time of Pericles, and in France from the 13th century. These are the ideas which are illustrated by the objects in the museum; ideas which, whether true or false, prove once more the organizing power of the French mind, which always strives to find a reason for everything, and loves to reduce all things to a system: thus we find a statue from the principal doorway of Chartres Cathedral (13th century) placed side by side with a figure of the hieratic Greek period; and the conclusion drawn is a similarity of the manner of interpreting nature, of conception of type, and of execution. Whether this arrangement is in all respects good or not, it is infinitely preferable to the chaos which reigns at South Kensington. There, one finds scarcely a department which has any organisation whatever; and a foreign visitor, one who is used to the exquisite and sensible classification at the Louvre, knows not where to go, or what to look at. Another fault at South Kensington has always seemed to me to be the distributing of the things into small cases; seeing each object involves double the amount of walking that one long case each side of a room would necessitate, and chiefly serves to confuse the brain.

But to return to the Musée Comparée. At present the great principles on which it is founded are only carried out in a limited manner; most of the care of the organizers of the present set of casts having been to illustrate the transformations of the French schools of sculpture. These are eleven in number, those of Cluny or Burgundy, Provence, Saintonge, Ile de France, Champagne, Normandie, Picardie, Périgord, Languedoc, Auvergne, and Poitiers, which existed in a more or less degree up to the 15th century; since when there have been only two distinct schools, the purely French and the Burgundian, which last was impregnated with Flemish elements.

In the first hall of the museum the visitor becomes acquainted with the début of the French school in the 11th century. At that time an enthusiasm seized the nation to build and embellish churches, and to decorate them in such a manner as to educate the people in the mysteries of religion. Thus over the principal doorway was generally placed a Last Judgment that all might be reminded upon entering the church of death and eternity, and so be admonished to live a good life, and thus escape the torments of hell, so graphically placed before their eyes. At the Trocadéro are many such subjects; notably those from the cathedrals of Bourges and Autun. In the latter, God the Father is sitting in the centre; on his left are an Angel and Lucifer weighing the souls of men in a balance; above are the Judges. The souls belonging to the Demon are seized by a devil issuing from a sort of box; on the right hand are the redeemed rejoicing in their state of bliss, Paradise being repre-

sented by another little box, into which the elect enter by a small hole in the lower part. At the lintel is an angel who separates the good from the wicked, the latter being clutched by great hands, and tormented by the Demon who thrusts them into hell; while the elect rejoice in their happiness and sing praises to the glory of God. All this is very naïve and primitive, but it is not wanting in character or pathos. The doorway of the cathedral of Vézelay is also remarkable, illustrating probably the seven capital sins; for what else but Avarice can old men hugging coffers represent? And the pig headed personages must surely be intended for gluttons? As one advances to the 13th century the style of decoration, as of ideas, widens, and approaches more to nature; while during that century the change becomes so rapid, that it almost amounts to a revolution. The people of France began to assert themselves, and they obtained certain rights—few it is true—but still there was an advance towards liberty of thought, and with that advance, a desire to instruct themselves. Moreover they were "devoured with a desire to build", as an old historian remarks. The edifices of the Romans, the Goths, and the Franks, were found heavy and clumsy, a wish for something lighter and more elegant seized the public mind; and so ogival architecture was perfected, and a closer imitation of nature was aimed at. Form too was more carefully studied, expression was sought after, and drapery was made to represent the movements of the body beneath it. As examples of these developments there are casts from the churches of Rheims, Amiens, Autun, Chartres, Corbiel, Moissac, and Vézelay; also a curious bas-relief from the cathedral of Rheims, representing the decapitation of a martyr bishop. A woman lifts her hands to heaven as if to call witness to the crime just committed, while on the opposite side is the head of the bishop reposing upon an altar. A not unfrequent subject is St. Denys calmly walking along with his head under his arm; an event which is said to have taken place on the road where now stands the rue des Martyrs (hence the name); an old writer assuring us that from time to time he took it (his head) into his hands and kissed it!

It is rare that any traces of a foreign style are to be found in France, still in the southern towns buildings remain which show signs of not having been the work of native workmen, but probably of Greeks from Arles, then a rich city holding much intercourse with the towns of Italy. Some of these workmen may have journeyed as far north as Paris, for the bas-reliefs which ornament the west side of Notre Dame, between the great central and the north doors, show signs of this class of workmanship. Again in the façade of S. Trophime at Arles, finished in 1152, there are reminiscences of the antique; and no doubt the doorway of the church of Moissac is also by Greek artists.

Here too are many specimens of the early sarcophagi, ornamented with bas-reliefs and statues; and of the later style of tombs which were substituted for them, slabs on which rested the effigy of the defunct in his ordinary attire. Often those effigies were supplemented by another underneath, representing the deceased reposing in the sleep of death. Thus there are the tombs of Estienne d'Aubaguines; of the children of Charles VIII. by Jean Juste, from Tours; of François II. from Nantes, (the four figures at the corners represent Fortitude, Temperance, Vigilance, and Justice, and it is a curious fact that at the present day

in Paris at a "first class" funeral these same emblematic figures are placed at the four corners of the catafalque); of Louis XII. and Anne de Bretagne from S. Denys; of Henri II. and Catherine de Medici, by Germain Pilon; and of Philippe and Ulric de Werth, landgraves of Alsace from the church of S. Guillaume, Strasbourg. Also to be noticed are the famous well of Moses which was formerly in the Chartreuse at Dijon, now a lunatic asylum, and the figures from the Fountain of the Innocents by Jean Goujon.

Rarely are the names of the artists recorded upon old work; either from a feeling of modesty, or from religious motives, the men preferring to leave their work to be appreciated in future ages, upon its own merits, a feeling rarely cultivated in these latter days. Still it is to these unknown and naïve instructors that we must be grateful for the cultivation of our tastes, and our education in all that is truly beautiful and grand in art; and it is their work which has helped to form such men as Michel Colomb, Jean Texier, François Marchand, André Colembau (of Dijon), Jean Juste (of Tours), Jean Goujon, Germain Pilon, Bontemps, and a host of others who have succeeded them.

Paris; Oct. 16th 1880.

PENGUIN.

PARIS NOTES.

Another fine picture has left France for America; "Othello relating his adventures to Desdemona and Brabantio", by Benjamin Constant.

M. Frémiet has been commissioned to execute an equestrian statue of a herald for the Paris Hotel de Ville, for the sum of 24,000 fs.

Every year France consecrates a million and a half of francs to the restoration and preservation of ancient buildings. Here is a respectable list of works to be carried out in 1883, at an estimated cost of 60,000 francs. Cathedrals: Laon, Lisieux. Churches: Nouzon, Conques, Oultreham, Touques, S. Amand-de-Boixe. Esnaudes, Beaulieu, Dinan, S. Nicolas du Fort, Manglien, Royat, Poissy, Blois, Taverny, Chambly, S. Sulpice de Favières, S. Hildevert de Gournay, Vouvant, Pontigny, Dorat. Châteaux: Blois, Oudon, Pierrefonds, Coucy. Abbeys: S. Denis, Thoronet, Cloister of Moissac. Add to these the ancient theatres of Arles, Champ-lieu, Orange; ramparts of Carcassonne; hotels de ville at Niort and Clermont; museums of Vienne, Cluny, Mt. S. Michel, and tower of Montlhéry.

Professor Rossi has been exhibiting at Paris a splendid bust in marble of the Prince Imperial, which he was unable to finish in time for the Salon. It is finely modelled and very life-like.

The contractor who undertook the demolition of the old house in the quartier du Temple where some ancient coins to the value of 300,000 fs. were found the other day, has made a good thing out of the work. Carved wood panels to the value of 75,000 fs. have been found, and frescoes valued at 25,000 fs. Besides which, the lead roofing is estimated to be worth 100,000 fs. so thick was it that tools had to be made to cut it up! Happy demolisher of old houses!

PENGUIN.

THE LADIES' ART COLLEGE IN ROME.

At the Conference of the "Christian Women's Union," held in Brighton recently, Miss MAYOR gave an interesting account of the origin and growth of her Ladies' Art College, in the Via degli Artisti, Rome. Eight years ago, she said, I went to Rome; my Eng-

lish home had been broken up, and before settling down again to definite work in England, I went abroad, partly for rest, partly to gain time for thought:—

In Rome I became acquainted with many English and American lady artists and art students, and could not but be painfully struck with the exceeding loneliness of their lives out there, many of them coming out knowing nothing of the country, its language, its climate, its manners and customs. Could nothing be done to make their lives more bright and cheery, and more useful also to themselves as artists? I consulted an American lady who had been living in Rome for more than thirteen years as a sculptress. She said something ought to be done. "I have often longed to found a home for them, but I am so busy, and have neither time nor money to devote to it." I told her I had the time, and should never rest till something had been done; words said in haste, but with a deep feeling of the necessity of the work being undertaken. For three years I looked about in vain for some lady who would be willing to take a house and make it into a comfortable home for art students; no one was willing to make the bold venture. Some declined because the attempt would end in financial failure, some because they were sure artists would never consent to live together in a community, some because it would require superhuman tact to manage such an establishment. What was to be done? To let the scheme drop was impossible; to go forward seemed just as impossible. After months of hesitation, I felt constrained to put my own shoulder to the wheel, and to try what could be done.

The first difficulty was to find a house. After a long search, the only one found suitable was the one now occupied in the Via degli Artisti. Curiously enough the authorities changed the name of the street from Via S. Isidoro to Via degli Artisti that very year. Some friends interested in art gave nearly £1,000 to make the experiment for three years, so the two upper floors of the house were taken.

The first year thirteen students came, the second year seventeen, the third year there were so many applications for admittance that it was necessary to take another floor of the house. The object of the work, Miss Mayor went on to say was, first, to make the art teaching practically useful to ladies, and secondly, to combine mission work with art work:—

The study of art is apt to make us selfish. Happily the models open out before us a very natural field for work. If they are helpful to us, we are bound to be helpful to them. Two years ago some of the ladies in the Art College started a night school for them. It is open three times a week, from seven to half-past eight. On Sundays we have Bible classes. Last February a second night school was started in another part of the city much frequented by models, near St. Maria Maggiore. The children themselves begged us to start it. The children are intelligent, and eager to learn. Both teachers and taught are so interested in their work that it is a perpetual fight to get the school closed at half-past eight, the children beg so hard to be allowed to stay and sing through all the hymns they know. They are taught reading, writing, singing, and needlework. It would delight you to hear them sing in their own sweet language many of our favourite hymns.

Last winter the ladies who undertake the school got up a Christmas tree for the models, which delighted them exceedingly. A number of English friends visiting Rome came to see them dressed up in their picturesque costumes, and heard them sing. I asked an Italian gentleman present to say a few words to them. He began, but quite broke down. "It is not affection," he said, "but the kindness of English ladies to these, my poor young country-

people, overwhelms me quite." As he could not go on, the elder girls caught up his words and said, "And we wonder at it too. We cannot understand how it is they care so much for us. We do not know how to thank them." And then, with all their Italian grace and eloquence, they poured forth their grateful thanks. There are about forty names down on the two school registers; but as they only come when not employed, their attendance is not very regular. We are sadly cramped for room, and if we had larger and better class rooms our numbers would increase. My earnest hope and prayer is that the home may soon be purchased, and be devoted to the twofold purpose—first, of a college for the use of English students of art and music and literature; and secondly, of a college in which mission work should be combined with art work.

But we must not rest with an art college in Rome only; we need one in every foreign city to which English students resort—in Florence, in Milan, in Munich, Düsseldorf, Dresden, Paris. When the house is purchased, I hope that it may become of itself a School of Decorative Art, every room being decorated by the students themselves in different styles, under the direction of our very able master, Signor Bruschi.

Of all the consequences likely to be produced by the making of the St. Gothard railway none probably will be less pleasing to travellers of taste than the threatened conversion of Locarno and Luino into coal markets, and the sight of fleets of colliers on the waters of Maggiore and Lugano. This is stated to be quite a possible result.

Berlin this year has no regular Salon. The building hitherto used for the annual exhibition of paintings has been condemned by the authorities as unsafe on account of danger from fire. Under these circumstances it was resolved to divide the works sent in into three sections, and to exhibit each section successively for one month in the apartments of the Berlin Artists' Club. In the first of the three sections, Alma Tadema is represented by his two portraits of Herr Hans Richter, the celebrated musical director, and Herr Barnay in the character of Mark Antony.

A charcoal drawing by Hamesse, "*La Mare aux Enfants noyes, à Boitsfort*", which was much admired at a recent black and white exhibition, has been bought by the Belgian government for the Brussels museums.

On the arrival, with much well planned fuss, of Mrs. Langtry in America, it is recorded that Mr. Oscar Wilde, in a fantastic fur-lined coat, was a prominent figure.

Belgian papers state that M. Henri Langerock, a painter resident in Paris, has, with other artists, been commissioned by the Prince of Wales to paint a panorama of the battle of Tel-el-Kebir. The artists will first go to Egypt to see the ground, and then paint the panorama at Brussels.

Art Literature.

Art in Costume. By J. ALFRED GOTCH. (Kegan Paul, Trench & Co.).

This is a revised version of the paper lately read by the author before the Architectural Association, and embodies a nearer approach to a definite programme of dress reform than anything we have yet met with, though it does not go very far in that direction, being destructive, rather than constructive. We quoted, in a recent number of the *Artist*, most of that portion of Mr. Gotch's essay which relates to men's dress: we may

now refer more particularly to what he has to say about that of women.

It is well and truly put forward at the outset that the basis of reform in dress must be the same as has been adopted in other of the arts which are half useful, half ornamental; the principle, namely, that utility should be the fundamental motive, and ornament subserve. In this principle is included all those sanitary considerations which are being urged upon fashionable ladies in modification of dress; it is identical with that which enjoins upon the architect to plan his building first, and design the elevations afterwards. It will, we fear, be a hard principle for the frivolous sex to digest, but, in time they may be got to appreciate it. Meanwhile we imagine there is more chance for the progress of dress reform amongst men. Proceeding upon this principle, which is known in another version as that of ornamenting construction, not constructing ornament, Mr. Gotch gives some judgments on details of female costume. The dual form for the lower part of dress he seems to approve, in theory; but he abandons it at the outset, prematurely, as we think, with the remark that "the one sufficient answer to the advocates of this dual form is that women find they can do their work better in skirts." We have seen this most decidedly denied of late, and believe that nothing like sufficient trial has been made of the "divided skirt" to justify such a conclusion.

In condemning bonnets, which he does on the assumption—usually true—that their construction is not dictated by their proper purpose as a head covering, Mr. Gotch says that "caprice has no place in true art." This is questionable. We should be disposed to meet it with a contradiction, and say that, although caprice should seldom be the main motive of design, it has its place in art, and often gives life and flavour. We should certainly not agree to exclude it from dress. Not that this relaxation of Mr. Gotch's dictum would let in many bonnets; for most articles which are produced in that category are nine parts caprice to one of utility. Probably there is nothing in which women go so ludicrously astray as in bonnets, though, as Mr. Gotch says, they fondly think that it is a thing on which man is incapable of forming any opinion. There is, it is true, a difficulty to a man in expressing an opinion upon bonnets; the fact being that they are nearly always so entirely irrelevant and meaningless in construction that no opinion is possible except such an emphatic condemnation as it would be rude to a lady to enunciate. There are few things in life, we think, more sadly ridiculous than to see ladies carrying some of these elaborate things upon their heads under the impression that they are thereby adding to their personal attractions. It is possible, no doubt, that women may impress each other by their bonnets, and this is probably the true main-spring of bonnet design. If so, when the taste of the sex acquires a little of the discipline and training which, in such matters, it entirely lacks at present, head gear made up of "frivolous irrelevancies"—to use Mr. Gotch's phrase—may be expected to become less prevalent, because it will cease to impress even a woman.

Mr. Gotch condemns artificial flowers, stuffed birds, and applied bows. There is a doubt, we think, in regard to two of these. Artificial flowers, he says, are inadmissible because they "seek to deceive." This is an oft repeated objection; but do they seek to deceive? Not very often, we imagine; probably never. Then again as to bows.

No doubt, as Mr. Gotch says, a bow is primarily an ornamental way of tying two ends of ribbon. Therefore, he argues, it is "a violation of truth" to have a bow where it has not any tying purpose to fulfil. It seems to us a doubtful point whether an "applied bow" may not be admitted for an ornamental detail, as a merely convenient way of arranging decorative material. Of stuffed birds as adjuncts to dress we offer no defence. Dummy hoods to cloaks, again, are rightly condemned, though in telling ladies to "avoid false hoods as strictly as falsehoods", the author exaggerates his case a little for the sake of a pun.

There is room, we think, for two opinions in regard to some of Mr. Gotch's dicta on men's dress. He condemns, as a mere thoughtless survival, collars to coats. "In old times", he observes, "the collar was of some service; it was large, and turned up well in inclement weather; in order to allow of its buttoning properly round the neck, a nick was necessary. But though we hardly ever think of turning up an ordinary coat collar, and find it of little use if we do, we still preserve both it and the nick as survivals." We submit to Mr. Gotch that coat collars are still turned up not unfrequently, on cold and rainy days, on tops of omnibuses and other exposed situations; and, even if this were not so, a collar is desirable to keep the raw edge of the stuff from chafing the neck, on the same principle that we turn down the bedclothes to sleep comfortably. Under this view of its *raison d'être*, the coat collar is sufficient in its present reduced form; the nick helps the rolled-back cloth to keep its place. The nicked collar, in short, is distinctly based upon utility.

We might take exception to other of the writer's criticisms: why, for example, aim at getting rid of the white linen shirt? There is nothing so good and comfortable for underclothing. And what are we to say when we find a writer who starts from such premises as Mr. Gotch does proposing, as a reform in boots, that they should be "pierced with ornamental patterns showing the stocking through?"

On the whole, a cool perusal of this pamphlet leads us to suggest caution in treating the subject; little as we may be disposed to look upon it as a serious matter, it is one which calls for patience and care before we can dogmatize. In a piece of concluding advice we go with the author. Mere revivals, he says, are to be shunned. There is every presumption, for instance, against a costume adapted from the ancient Greek being of use for the modern Englishman.

The pamphlet is illustrated with a plate of black and white sketches of costume. In these the modern female dress of a year ago does not come out by any means unfavourably; but alas! crinoline has changed all that, and we are again lapsing into "flimsy irrelevancy." We are surprised not to read in Mr. Gotch's remarks any condemnation of the train: why ladies should trail four or five feet of rich material upon the ground, to the exasperation of the male creatures who happen to be in the same assembly, seems one of those things which, as Lord Dundreary says, "no fellah can understand."

Art Instruction in England, by F. E. HULME, the well-known art-master at Marlborough, is a book rather of a hybrid nature. It is not a free disquisition on our art-teaching system, though it is partly that; it is not entirely a directory of art education, though it is that

also in part. It is a book of 160 pages choke full of information, mingled with some comment, in regard to our art teaching system, and will be useful in the extreme to all connected with the management of schools of art. In the course of his remarks Mr. Hulme seems to show some soreness in regard to the treatment of the art master in public schools. As regards this matter, we think the experience of other professions shows that, on the whole, the position which a man with a special line takes amongst other educated men is regulated by his general intellectual training. A music master, for example, may be ever so well trained as a musician, but he will be nowhere amongst the other masters, after the lesson is over, unless he has had something of a liberal education. It is much the same with the art master. His position as such will not pull him down, though it may not lift him up, in the society of other professional men. A good general culture will bring a man up to the same level as his fellow professors, whatever his special subject. Art masters who want to come to the front in the social circle must be something more than art masters. It is so in all professions. Mr. Hulme's book is published by Messrs. Longman.

Bedlam Ballads and Straitwaistcoat Stories. By SAMUEL CHALL WHITE; with illustrations by ALLEN FEA. (London: W. Satchell & Co.)

We have not yet added literary notices to the list of the contents of the *Artist*, and perhaps, did we do so, we should think it ill-omened to commence with these Ballads of Bedlam. However, as some are critics born, and some have criticism thrust upon them, and as this work has come to hand, we may remark upon it that its merits, albeit not patent to us, may quite possibly be of an order to provoke side-splitting merriment among the inhabitants of the great asylum to whom our author appeals. For the illustrations by Mr. Allen Fea we cannot say so much. They are printed very badly. A tolerant lunatic might not perhaps destroy them, but they could not make him merry.

The Royal Shakespeare. (Cassell, Petter, Galpin & Co. London, Paris, and New York.)

The illustrations to the "Royal Shakespeare", of which several numbers are before us, are not of a kind to make us proud either of our modern historical painters, or of the descendants of the fine old race of patient engravers in line. The text of this edition (from Prof. Delius) is probably as good as any there is, and the "introduction and notes" by Mr. Furnivall will be good also of their kind. With the publication as a work of art we have no sympathy. No lover of books would care to see it on his shelves. The engravings are printed on chalky paper, and are wholly lacking in the qualities which make good collections of engravings pearls of great price in the treasure houses of art. We have never been quite wanting, in this country, in artists with some perception of humour, and the illustrations to the comedies are much more endurable accordingly, than those which attempt to interpret a tragic or even a serious situation. In general appearance the whole publication reminds one too strongly of those "Illustrated Bibles" which, brought to the back doors of houses in the country by interested colporteurs of great personal attractiveness, prove so irresistibly alluring to susceptible maids of all work.

In a brochure entitled *Phiz*, published by W. Satchell & Co., Mr. F. G. Kitton gives us a short biography of the late Hablot K. Browne, with, as the title page says, "a selection from his correspondence and notes on his principal works." The selection from the correspondence consists partly of familiar letters from Browne to his sons, of little significance, chiefly full of very small jokes and playful colloquialisms, intended to amuse and cheer the family circle: one or two of his letters to Dickens are also printed; these are also of the least possible moment, and call as little for publication as the letters to the artist's sons. The notes on the deceased illustrator's works are a patchwork of small facts and opinions, original and collated; and of the whole we find it difficult to say more than that 72 pages are filled, chiefly from press notices of the deceased at the time of his death, without offence or digression from the subject. An interesting sheet amongst the illustrations is a plate of seventeen heads drawn for Dickens to choose from as embodiments of "Mr. Dombey." Both "*Phiz*" and Dickens, we imagine, have had their day. It was a fine day, while it lasted, for the author; the poor illustrator somehow did not get on the sunny side of the road. That Mr. Kitton writes biography in no sceptical spirit may be judged from the fact that he chronicles, in all simplicity, how poor "*Phiz*" caught paralysis by sleeping with his window open. The progress of medical science is so rapid that it would be rash to dispute this or any other theory of the cause of disease; still most men would have made the statement with some indication of a consciousness that paralysis is not usually brought on by sleeping in a draft.

We receive from New York the first number of a new American publication, "*The Decorator and Furnisher*", which, by letterpress matter and illustration, proposes to fill the scope indicated by its title, and seems likely to do so ably. It enumerates amongst its English contributors the Hon. A. Vernon Harcourt, Mr. H. B. Wheatley, Mrs. Haweis, and Messrs. R. W. Edis, Gilbert R. Redgrave, Lewis F. Day, Luther Hooper, and W. Cave Thomas. Some of these commence special serial articles in the first number, so that the "*Decorator and Furnisher*" will not be, as some American serials are, in the main, reprints, more or less disguised, of articles in English publications. The opening number is, in truth, a very good one; and if the quality is sustained, the "*Decorator and Furnisher*" will be in a position to lend to its English contemporaries quite as much as it borrows. A very useful feature is that it gives coloured designs, with a colour scale in the corner: that in the first issue contains ten colours.

A life of D. G. Rossetti is in preparation by his friend and fellow pre-Raphaelite F. G. Stephens.

Curiosity is being excited as to a work with the title of "*The Pedigree of the Devil*" now in the press, and shortly to be published by Trübner & Co. The author, Mr. T. Hall, who is also the illustrator, investigates the sources from which the ideal of the enemy of mankind has been built up, and this, it is said, "is full of strange interest, often leading to unexpected results".

The last design made by "*Phiz*" was a frontispiece to a volume entitled *A Salad of Stray Leaves*, by Geo. Halse. (Longman & Co.)

Correspondence.

THE ELECTRIC LIGHT AT THE SOUTH KENSINGTON MUSEUM.

To the EDITOR of *The Artist*.

Sir,—Without any wish to disparage the electric light, it must be painfully apparent to all those who visit the South Kensington Museum at night that never was a more melancholy failure of an experiment allowed to linger on in such an important building. Hung aloft in close proximity to the roof, without any reflectors, these lamps, flickering and hissing, with every appearance of being on the eve of extinction, then suddenly breaking out again into a sort of galvanized life, completely bewilder and torture the poor mortal who is attempting to study or look at anything. The old method of illumination fulfilled its purpose, and was in every way inconceivably superior to the present mode. The electric light at the Savoy Theatre and this at the museum are two totally different things; the gulf between an Argand burner and a farthing rushlight is hardly wider. Nay, I would give the preference to the latter, which does give a steady light, humble though it be, whilst this flickering eccentricity hisses into the bargain; and even, as it once happened, burst its globe, which fell broken in a hundred fragments almost at my feet, narrowly escaping a valuable case of treasures. In the days of Sir Henry Cole this light would have been tried, and, if proved unsatisfactory, at once abolished, and not allowed to dazzle and bewilder all under it for such a length of time. The manner in which the globes are hung, to an uninitiated eye, appears the worst possible for lighting purposes and economy of light; for, hung at the top with no reflector, the ceiling receives the greater portion of light, whilst the walls and floor are in comparative gloom. In such an important building, and in "enlightened Kensington", surely some improvement could be made, either by the abolition of the light and a return to gas, or by a more perfect form of electric light such as may be seen elsewhere.

Your obedient servant,
PRO BONO PUBLICO.

The Prince and Princess of Wales took their boys on the 9th of last month to see "*The Overland Route*" at the Haymarket Theatre. On the 21st the Prince and Princess went to the Lyceum to see "*Much Ado about Nothing*". The Duke and Duchess of Edinburgh went the same evening to see "*Drink*" at the Adelphi.

Mr. J. C. Robinson has been to see the "*Daniel in the Lions' Den*" at Godshill, Isle of Wight, and that at Edinburgh, in the hall of the Company of Archers, in favour of which, as against the Rubens which was bought for the National Gallery in the Hamilton sale, claims have been asserted. He comes to the conclusion that both are "simple copies from the Hamilton picture", that at Godshill having been, he thinks, made in the time of Charles I., that at Edinburgh about the year 1788, the time of its being acquired by the Archers' Company.

The "*Journal of the Society of Arts*" is publishing the text of Mr. J. Comyns Carr's recent lectures on "*Book Illustration*", of which we gave summaries at the time of their delivery.

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Vol. III., No. 36.

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KALENDAR.

*** *Information to appear here should be sent to the Editor, not later than the 23rd of each month.*

- Dec. 1.—Scottish National Gallery reopens. Grosvenor Winter Exhibition opens.
- Dec. 2.—Application for examination by candidates for third grade art certificates to be made. Gounod's "Redemption," Crystal Palace. Private view R.S.P.W.C.
- Dec. 4.—Lecture by Ruskin at London Institution: "Cistercian Architecture." Lecture by Professor Church at Royal Academy: "Linseed and other Drying Oils."
- Dec. 7.—R.A. lecture by Professor Church, "Turpentine and other Volatile Oils." Lecture by Mr. E. Pauer at London Institution, "Beethoven's Early Sonatas."
- Dec. 9.—Smoking evening, S.B.A. 8 o'clock.
- Dec. 11.—R.A. lecture by Professor Church, "Resins."
- Dec. 14.—R.A. lecture by Professor Church, "Varnishes."
- Dec. 18.—R.A. lecture by Professor Church, "Gum, Glycerine, Honey, and Albumen."
- Dec. 21.—R.A. lecture by Professor Church, "Siccatives."
- Jan. 8.—R.A. lecture on "Art as Influenced by the Times—Greek Art," by Prof. Hodgson, 8 p.m. Lecture by Mr. H. Blackburn at London Institution, "Modern Pictorial Art."

Lectures and Speeches.

Mr. J. H. Chamberlain.

Much freshness of view has characterized a course of lectures by Mr. J. H. CHAMBERLAIN at the Midland Institute, Birmingham. In the first of these he contravened the ordinary saying that it was "no use disputing about taste", and that in art there was no standard of right or wrong. Another remark of the lecturer was that art was only another history of man's humanity. Had the true nature of art been known it would have saved us from many mistakes, and especially from futile endeavours to restore or bring back some art that had perished, or that which had outlived its uses. Such knowledge would have shown us that if we must revive things we could only revive them, as Shakespeare said, "with a difference"; and even revival of that kind was only possible where something at least of the same state of civilisation and the same state of society as that which made the art remained. It was impossible to revive archaic art, or to imitate that of another nation in which the conditions of civilisation were different. The lecturer illustrated this from the experience of the last few years in the imitation of Japanese art, and from the attempted revivals of the Greek, Roman, Egyptian, and Gothic, and other ancient forms. It was a curious thing, he said, that we should be always digging up the dead, and reviving ghosts. We went through some sort of art incantation, expecting to see life, and all that we achieved was to call up some miserable shades. There was still hope for us if we would only try to learn what art was. Art was the result of man's faculty of admiration, influenced by his physical wants. Our future art would be determined, first, by the warmth, truth, and sincerity of our admiration or the reverse; and in the second place by our skill in making plain the nature of that admiration, and revealing it to our fellow-men.

Repeating, in a second lecture, the view that the faculty of admiration lay at the root of all possible power in art and design, Mr. Chamberlain said admiration for man was the foundation of the greater part of art. They must be able to admire man and his ways, or they must cut themselves away from nine-tenths, or perhaps more, of the art the world had known. Next came the admiration of external nature, about which in the present day they prided themselves a good deal, he did not say justly. Considering ancient art under these two divisions, the lecturer said the profuse pictorial art of the Egyptians was largely based upon admiration of warlike achievements, but the portrayal of these deeds of cruelty was tempered by admiration and love of nature, as evidenced in the introduction of representations of the great sacred river, and the marvellous forms of beauty that grew on its reedy banks. Greek art had for its theme man perfect in physical beauty.

In examining mediæval art, Mr. Chamberlain said, they must take both the forms of mediæval religion into consideration—the practical one and the ideal one. Those two forms were war, and Christianity. War was one of the strongest natural religions the world had ever known. The portion of mediæval art which was developed from war had mainly disappeared, while that part which had been developed from Christianity remained in great measure until the present. People talked about the mediæval styles as if they were the offspring of priests, and monks, and ecclesiastics: they were the offspring of persons, like ourselves, engaged mostly in the ordinary business of the day. Of the two forms of their religion, on the whole, they did the practical one the best. Gothic work might be divided mainly into two great types founded upon the two great branches of their religion—the one type being the military art, and the other the ecclesiastical art. These types were often found united. The embattled village church tower, which, peeping from surrounding trees, was now regarded as a type of peace, grew out of the necessities of war. Towers had been built for rejoicing, to ring bells from, and sometimes in the present day to hide the smoke from a chimney; but the original use of a tower was as a look out against an enemy, and as a means both of offence and defence.

Again insisting, in a subsequent lecture, that admiration was the mainspring of art, Mr. Chamberlain said one of the first and best duties which schools of art or Kyrle societies could take up was to learn to admire. An admiration class would not be so absurd as some persons might think. It was possible to take some familiar objects from nature, and to point out what it was in them which was worthy of attention and admiration. They wanted to get art into the same state as literature was at the present time. What would they think of a book if it was simply a revival of old ideas that the world was familiar with two or three thousand years ago, without the admixture of what was new or bearing upon the wishes and wants of the present day; and if, in the second place, the ideas were conveyed in the old-world phraseology? This was what was done to a large extent in the domain of art. Returning to the theme of admiration, this he thought, might be taught; and they might be a little cheered when they called to mind that during the last few years admiration had grown to such proportions that it had become a subject of ridicule. There were people who thought it was wonderfully droll that there were other

people who admired lilies and sunflowers too much. Perhaps it was; but, on the other hand, it was much more droll, or rather much more sad, that there were thousands and thousands who admired them far too little. Dwelling upon nature as the great source of inspiration, the lecturer spoke of and illustrated the forms of beauty which were to be found in the grass of the wayside, and even upon the counter of any green-grocer's shop. The Greek volute was nothing to the beautiful form of the "curly-green." True art never interfered with utility, and it frequently happened that when perfection of utility was sought after it led to a refinement but one step removed from art. Illustrations of this were to be found in the beautiful lines of sailing boats, of the violin, and sometimes of carriages. In nature use and beauty were always inseparable, but in human work they could too frequently be divided.

Mr. Madox Brown.

In an address given in distributing the prizes to the Altrincham and Bowden Art Classes last month Mr. MADOX BROWN deprecated the waste of time in teaching drawing from the flat, observing that "when one had been drawing a long time from the flat, and began to draw from nature, he found himself very little more advanced than if he had not been drawing at all." This view he believed would be adopted by the royal commission on technical education. Mr. Madox Brown related how, some thirty years ago, the "North London Drawing School" had been worked upon the principle of no drawing from the flat; and said the results were very satisfactory.

Sir P. Cunliffe Owen.

Distributing the prizes last month at the Chesterfield School of Art, SIR P. CUNLIFFE OWEN, having remarked that he did so with the permission of his chief, Mr. Mundella, said he hardly thought it was his function, but he did feel that it was of the very greatest importance to the officers of South Kensington to have an opportunity of coming amongst those who are helping towards the advancement of art applied to industry. He was commissioned by the Lords of the Committee of Council on Education to say that so long as there are public art galleries to be filled South Kensington is always ready to send collections of pictures from one year to another. (Applause.) They had as good a right to the collections that could be safely transported into the country as the Londoners.

Mr. E. G. Hayes.

In the address delivered by the President of the Architectural Association, MR. E. G. HAYES, at the recent annual conversazione, the speaker remarked that architects were often told by critics that they had no style of their own in this nineteenth century, and that we were mere copyists. The first part of the statement was no doubt true, but he was rather disposed to adopt the opinion of those who thought that a new and distinct style of architecture was an impossibility:—

For what we call style is, as you are well aware, a combination in the masses and voids, and in the details and ornament, of certain well-known and distinctive forms: and if it is a fact, as most of us believe, that these forms have in past ages been well-nigh exhausted, the best thing we can do is what we are doing now, to adopt such a method of work as we or our clients may consider best

suitable for the purpose, and to design our buildings in accordance therewith. If some of our critics would kindly supply us with a few brand new forms, such as would be suitable, say, for window openings, and a few combinations of new forms which we can use for mouldings, architects will be glad to take the matter in hand; and there is no doubt that upon such a basis an entirely new style of architecture would soon be evolved. As to the statement that in reviving old work we are mere copyists, I do not think we need allow that to trouble us, because we know that in designing a building in any style we have to arrange new combinations suited to its requirements and situation, and that as much, or more, knowledge, ingenuity, and originality is required to do this, as would be the case if we were living at the period when that particular style was in vogue.

This century has seen a revival of the taste for Gothic architecture, and the old work has been studied, measured, and sketched, until its spirit has been thoroughly acquired, and buildings of all kinds have been erected which have carried on the tradition and feeling of the style in a most perfect manner, and in a manner which can no more be said to be a copying of old work than one building of the twelfth century can be said to be copied from another of the same date. The Gothic work of different periods, thus revived, still continues, and probably will continue to be used for all ecclesiastical work, and it would almost seem to have been developed in new ways, in consequence of the introduction of new materials. But it is a question if this century will see many more secular buildings of importance erected in the style. Then we had a revival of a kind of work which is now commonly known as Queen Anne, but which includes a great variety of features, both English and foreign, which were in use before and after that time. The work has given scope to great originality of idea, and it has been found suitable for all kinds of secular building, and seems likely to hold its own for some time to come. We have also seen erected recently some few buildings in which late Gothic features with classic details are used, and it is still open to us to adopt, more largely than has hitherto been done, mixtures in the art of architecture.

The Duke of Albany.

A branch of the Royal School of Art Needlework was opened by the Duke and Duchess of Albany at Glasgow on the 14th of October. The Duke, in his speech, said:—

The school, which dates from 1872, was started by the sole efforts of Lady Welby-Gregory, with the object of providing suitable occupation for ladies whose circumstances compel them to earn their own livelihood. My sister, the Princess Christian, as you know, has from the first taken the liveliest interest in the movement, and has expended much time and labour in its development, and with such success that I believe I am not exaggerating when I say that now no fewer than one hundred and forty ladies are employed. You will agree with me that her example has been zealously followed when I tell you that the whole business of the school, including the bookkeeping, is managed by ladies.

Professor Newton.

In the first of a course of lectures on ancient Greek painting delivered by Professor C. T. Newton, C. B., at University College last month, the lecturer dwelt chiefly upon the works of Polygnotos of Thasos, as being the earliest Greek painter of celebrity. He flourished B.C. 480-460. From the remarks of ancient critics the Professor said it might be inferred that the genius of Polygnotos, like that of Giotto, was far in advance of his technical skill. Aristotle called him the most ethical of

painters, and recommended the young artist to study his works in preference to those of his contemporary Pauson, who was ignobly realistic, or those of Zeuxis, who had great technical merit, but was deficient in spiritual conception.

Exhibitions.

SOCIETY OF BRITISH ARTISTS.

The general impression received on a careful inspection of the winter exhibition is that a steady improvement is apparent. If a comparison be made with the character of the exhibitions of this society, say, ten years ago, by those of us who are old enough to do so, it will be at once admitted that the improvement is most marked. It is further apparent that this improvement is to no small extent caused by the infusion of fresh blood into the society which has taken place of late years.

"The Plagues of the Village," Mr. J. R. Reid's principal contribution, is as powerful a work as any in the gallery. A boy and girl, partners in mischief, are taken in hand by one of the "gaffers" of the village, and made to disgorge a quantity of stolen apples, some of the cottagers holding up their hands at the enormity of the offence and the incorrigible character of the offenders. The broad sunlight effect is most telling. Mr. A. Ludovici, junr., has not recently been seen to such advantage as in "A Rehearsal," figures in the costumes of France before the Revolution, skilfully grouped and well lighted. The numerous works contributed by E. Ellis, all dealing with the sea and the Cornish coast, are bright and vigorous, and convey an evident sense of truth. Their rough handling and careless execution renders them perhaps more of the nature of sketches than of finished pictures. The constant repetition of the rough fishing boat poised upon a wave and showing its interior, with the old salt in oilskins and sou'wester at the sculls, is likely to become wearisome. Mr. Stuart Lloyd's marine and coast subjects are not so strong and vivid as Mr. Ellis's, but though treated in a more gentle and suave manner, they equally convey a strong impression of truth. "The Altar Rocks," the effect of which is heightened by the use of a black border to the picture inside the gold frame, is perhaps the most noticeable. "Off to the Fishing," J. Fraser, is a sterling study of sea surface in a fresh breeze, and the marine studies of Messrs. C. W. and W. L. Wyllie, Flora M. Reid, J. White, and others, give a strong flavour of the sea to the whole collection.

Of the figure subjects one of the most prominent is by Fred. Barnard, "An Unequal Match": three washerwomen at the same tub, up to their elbows in soap suds, two of them engaged in what appears to be a "chaffing" match, the third looking on amused and apparently neutral. The elder appears to have delivered a most effective shaft, and the younger and pretty one is discomfited. "The Blidah's Fountain," Philip Pavy, and "A Lemon Seller of Aragon," T. K. Pelham, are somewhat akin in feeling and in a rich and harmonious scheme of colouring. Two humorous subjects by Howard Helmick have a certain interest in the present state of affairs in Ireland, "Working for his Landlord" is an Irish peasant engaged in the fatiguing task of smoking his pipe and contemplating the work which ought to be done; "Working for Himself" shows the same man

vigorously attacking and gathering in his crops with energy and will. Some interiors by Lance Calkin, with figures, are highly meritorious, and the same may be said of the works by Fred. Brown. In the water colour room is a fine study of the interior of St. Mark's, Venice, by Wyke Bayliss, and some powerful Welsh studies by Bernard Evans, who, however, seems to be leaning to a heavy brown style of colour. "Fresh Gathered," Ada Bell, is a bright and effective flower study.

Of the remaining pictures in the exhibition the following will repay observation:—"Windfalls," Herbert Gandy; "Une petite Blanchisseuse," W. A. Breakspere; "The Student," and other works, by H. G. Glindoni: several Surrey and Sussex landscapes by Messrs. A. F. and J. E. Grace; "A Love Token," and other works, by John Scott; "Low Tide," Frank Bindley; "Between Two Stools," H. H. Cauty; "Entangled," Edith A. Stock; "The Hamlet in the Marsh," R. W. Radcliffe; "Calm Reflections," Peter Macnab; "Habet," W. Dendy Sadler (two priests at chess, checkmate has just been given); "Her Considering Cap," E. F. Brewtnall; "Windfalls" and "The Woodcutter," A. Glendening, junr.; "Back of Hurley Lock," H. Cafieri; "The Tombs of the Kings," A. Ludovici; "Lady Teazle" (the screen scene), R. T. Gordon; "A Surrey Lane," T. J. Watson; "Flowers," W. J. Muckley; "Normandy Meadows," Adrian Stokes; and "Before Rehearsal," Maria Brooks.

FINE ART SOCIETY.

It would hardly appear possible that Venice, for centuries the sketching ground of Europe, the ideal city whose beauties have fired the enthusiasm and stimulated the industry of innumerable painters of every nationality and of every grade of skill, could, as the end of this nineteenth century draws near, still provide the artist with fresh subjects and fresh material. And yet in the collection which the Fine Art Society have now got together there is here and there, mingled with much that is hackneyed and common-place, some really new and original work. It is indeed a pleasant surprise to find among the repeated paintings of this bridge or that canal, or of yonder well known view of St. Mark's, some delightful little "bit", or some glorious stretch of lagoon, a group by Van Haanen or a landscape by Fraziacomo, of which the truly Venetian beauty strikes us all the more as our eyes, unbiassed by previous impressions and unwearied by endless repetition, are able equally to admire and enjoy. It is unfortunate however that the great characteristic and glory of Venice, the splendour of its colouring, should in this collection be by all the contributors so inadequately represented. Even Miss Montalba, whose Venetian paintings are so well known and so deservedly popular, seems for once to have lost her subtlety, and to have relapsed into unpleasant blackness. In this matter of colour the present exhibition compares little enough to its advantage with one which, illustrating the same subject, occupied this same gallery not many months ago. We refer to Whistler's pastel studies. In these at all events the exquisite refinement and delicacy of Venetian colouring were unmistakably felt, while at the same time its strength and majesty were in no way ignored. It is hardly conceivable that the same place could have inspired these delightful sketches, and the mournful "Bridge of Sighs" by Mr. MacWhirter which the Fine

Art Society are now displaying—a work quite unworthy of the artist's reputation.

The basis and origin of this exhibition is apparently a representative collection of the works of the late John Bunney, an enthusiastic follower of Mr. Ruskin and an ardent admirer of antique Venice. He devoted the latter years of his life to rendering imperishable by a minute and careful transfer to canvas or paper much that is now fast perishing under the restorer's hands; and it is as a faithful transcriber rather than as an inspired artist that, to judge by his work, he seems to have elected to be regarded. His paintings, though technically uninteresting, will doubtlessly prove of immense value to the student of the archæology and history of the City of Waters.

In an adjoining gallery hang a number of Egyptian studies by Carl Haag, characteristic landscape and figure subjects—the latter preponderating—which, apart from their artistic merits, should at the present time excite more than usual interest.

McLEAN'S GALLERY: WATER COLOURS.

Any artist or amateur undecided as to the use or non-use of "body colour" may be advised to pay a visit to this gallery; the result may very possibly not be such as to carry conviction either way, but he will at least have a good opportunity of comparing the two different styles. Amateurs perhaps, more than professional artists, have their own opinions as to the desirability of using nothing but what is known as pure water colour. Artists, especially those who are more usually accustomed to work in oil, frequently have no such strong prejudice. For our own part, in such a matter we think that the end justifies the means; if the result be successful, the fact of a picture being executed with or without body colour is of small consequence. Three pictures by Q. Todd are very favourable examples of drawings executed throughout in body colour; one of these, entitled "A Disciple of Isaac Walton", is a pleasing composition of a child sitting on a plank bridge fishing in a small stream; "Low Tide", children paddling, will be perhaps even more popular. Mr. Birket Foster, an artist who combines both systems in his drawings, has several dainty small works, and a large one; his latest production, "Spring Time", one of the favourite Surrey landscapes, is full of the artist's best qualities. "The Village Inn", Albert Neuhuys, is replete with the greys characteristic of modern Dutch water colour work, and with a rich full colour which must be characteristic of the artist himself. The veteran James Hardy is represented by one of his characteristic works, "The Luncheon Party", horses, dogs, dead game, &c., placed in a landscape which is no mere background, but as carefully studied as if it had been the principal feature. There is a large drawing by the late Cecil Lawson, "The Morn in Russet Mantle Clad", a noble sky study. Another good sky study is by T. B. Hardy, "A Lonely Shore, Formby Sands," a waste expanse of beach and sea with the clouds mirrored in the pools and wet sand. Mrs. Allingham has some of her charming Surrey children in "The Cabbage Garden", a bright piece of colour. "The Callow Brood", by Phil. Morris, A.R.A., though pleasing, will scarcely enhance the artist's reputation.

A word of praise must be accorded to the flower

studies of Mrs. Cecil Lawson. Of the remainder of the drawings many have been before mentioned in our columns and call for no further notice.

MESSRS. SHEPHERD'S.

In this collection are several works well worthy of inspection. The principal object is one of the latest examples of T. S. Noble, "Waiting for Master": a pointer and setter, with dead game, &c., are painted with a thorough knowledge on the part of the artist of their forms and habits: it is a picture well nigh perfect of its kind. An engraving of this is completed, and will shortly be published. A fine landscape is "On the Llugwy" by B. W. Leader, painted in 1870: this work has a mellowness and richness of tone which we miss in the same artist's latest work. On the other hand, an early example of Mr. Vicat Cole, "In the meadows at Arundel", has a coolness and pearly grey effect of morning light, in contrast to the warm cornfields and midday and evening effects which he has of late preferred. There are one or two good Dawsons, some of which have been too lately seen at Christie's to require mention here. A small landscape by David Bates, "Near Worcester", is full of careful drawing, and refined colour. Besides these there are some good examples of E. J. Niemann, T. Danby, T. Syer, E. Parton, George Cole, D. James, and a large water colour drawing of great power, "Llangollen" by Bernard Evans.

ARTHUR TOOTH & SONS.

This exhibition is notable as containing an important example of M. Bastien Lepage, "Le Pere Jacques." An old man, bent with the toil of years, hard work, and insufficient or bad food, peers out of the picture full face to the spectator; by way of contrast his little granddaughter carelessly plucks the autumn flowers. The landscape background shows the peculiarities and faults of this artist; there is an insistence on a cold and unpleasant grey light; it is all too flat; and the tree stems lack roundness. But this is almost ignored by the observer, so powerfully is the attention arrested by the keen and searching glance of the old man. The impress of uncompromising truth is apparent in every touch; the work is evidently a close study of a particular and not uncommon type, well illustrating the sad poetry of hard manual labour; the drawing and foreshortening of the old bent figure is a triumph. By Frank Holl is a delightful child study, "Pets"; a little girl (the painter's daughter,) sitting with a tame rabbit in her lap. The picture is sure to be popular and would doubtless be in great request if issued as a "Christmas number" plate.

There are several examples here from the rapidly increasing body of American artists working in Paris. "Gossips", by D. Ridgway Knight, is the most remarkable. This is a sterling and honest picture, painted in an honest and solid way. The drawing of the row of pollard lime trees has seldom if ever been surpassed. In spite of the strong work in the trees, the figures nearer to the spectator stand out from them in a perfectly detached manner. Two other American artists show prominently, Walter Gay, and E. L. Weekes; the former has a well painted interior with figures, "The Critics"; the latter an Egyptian or Moorish scene with figures, camels, &c., "The Halt." Mr. B. W. Leader's

"Hay-field" is a good mid-day effect, and as charming as anything Mr. Leader has done lately. Mr. S. E. Waller has a pleasing picture of horses and scarlet-coated men. The introduction of white and scarlet into so much of Mr. Waller's work seems likely to degenerate into a mannerism. There are three daintily executed, highly finished, examples of Luis Jimenez; "The Patron", the most important of these, is an elaborate study of the interior of a studio: a female model is posed, and the "patron" is comparing her with the artist's canvas. "Entrance to the Giudecca", E. Yarz, is good sterling work, with an excellent effect of broad sunlight. A small work much admired is "Playing Bowls", R. Sorbi; bowling alleys shaded with trees and crowded with figures in the costume of last century. True, the trees cast no shade, although the sky is a sunny one; but in spite of this the picture pleases by means of the animation of the moving figures and the delicate scheme of colouring. Other good works, too numerous to mention, are by Eugene De Blaas, John Burr, L. J. Pott, A. C. Gow, Hamilton Mac Callum, J. McWhirter, G. Simoni, A. De Breanski, A. F. Grace, and others, whose style and peculiarities are too well known to require further mention.

"POMONA."

Messrs. Tooth are exhibiting, as the chief piece at their gallery in the Haymarket, a new picture by Mr. Millais. A pink and white chubby little girl, with blue hat ribbons and blue sash, holding apples in her hands, stands by a wheelbarrow which holds apples too. There is an arch of trees overhead swiftly and indistinctly painted, and a path leading away to a gate in the distance.

Out of such simple materials the sometime earnest Pre-Raphaelite now-a-days contrives his skilful pictures for a sure market. The child in this case is not interesting. Her's is not the pathetic, exquisite face of the often painted Cinderella: merely a chubby, healthy child, who will develop, under favourable auspices, into a large dull girl; and later, into a larger duller English matron. It is a pretty "Philistine" picture, and cannot avoid the popularity which was the end of its production.

At the same gallery may be seen many good works of English and foreign artists. A large and striking picture of Bastien Lepage occupies an honourable post at the end of the gallery. A beautiful landscape by Leader may there too be seen. It recalls rather the charm of some of his earlier work, than that of those later paintings of which, perhaps (through no fault of the artist, but only of the gallery dealers), we have lately seen a little too much. A fine work of Mr. Waller's, the painter of "The Empty Saddle," is here to be seen; and many clever, if tricky, canvases of the modern French and Italian schools, as to which our first thought is sometimes "A Meissonier!" and our second most often "A photograph!"

ROYAL INSTITUTION, MANCHESTER.

This is the second year that the exhibition has had the advantage of the rooms in Mosley-street, forming a part of this building which were formerly occupied by the School of Art. The additional space thus afforded is of much consequence, as the Council have had the opportunity of rearranging the whole of the rooms, and adding much to the general accommodation of the institution. Arrangements have at length been concluded

with the Corporation of Manchester to take over from the old governing body the building of the Royal Institution, the value of which is put down at £100,000; and it will in future be in the hands of the municipal authorities to form and conduct the various exhibitions which will be held in it annually.

The exhibition this year is exceptionally good, far exceeding previous years, and surpassing even that at Liverpool. We proceed to mention a few of the more striking of the local contributions.

Mr. J. H. E. Partington sends as his principal exhibit a portrait of Mr. John Clemson, which is both vigorous in handling and good in colour. Mr. John Armstrong gives us a good "Whitby Quay," and Mr. Elias Bancroft a series of bright and effective bits in and about Tangiers, evidently possessing the merit of being outdoor sketches. Another good landscape work is "A Surrey Farmstead," seen through birch stems and across a stream, having a breezy freshness in it: this is by R. G. Somers, as is also "A Breton Fishing Village," with much good quality in it. "Field Workers" and "A Tidal River," by Mr. Wm. Meredith, are boldly painted in a curious cold scheme of colour, which we think is more clever than pleasing. Mr. Anderson Hague sends a couple of hayfield subjects and a Welsh peasant woman: all three have what to us appears an unpleasing blankness and flatness of detail, strikingly disagreeable in the woman's face.

An exceedingly good figure picture and among the best exhibited is "The Village Burgomaster at Church," by J. H. Letherbow. It is a masterly study of a man's and a woman's head. Arthur Wasse sends many clever sketches of heads: "A Swabian Schoolmaster," "A Portrait" of a girl in a ruff, &c., all are perhaps a little too black, but certainly clever, and meriting much better places than have been assigned to them.

We miss Mr. Muckley's splendid flower pictures, but instead we have a many very clever studies of the like subjects, principally by lady artists, as witness "Blossoms" by Miss Eleanor S. Wood, and others.

Some interesting examples of sculpture are also exhibited by E. G. Papworth, Le Gros, G. Halse, Geo. Holding, R. Whittick.

BOOK-BINDING AND OLD LACE AT LIVERPOOL.

There is now on exhibition at the Liverpool Art Club a small loan collection of specimens of the above two arts, both being rich in fine examples, and well worthy of study from an art point of view.

The collection of bindings embraces work from as far back a date as 1386 up to the present century. In the earlier periods one is struck with the immense care and art betowed upon manuscript and printed books, gold, silver, precious stones, and enamel being frequently used in decorating their coverings.

One of the cases contains a series of metal-bound books, principally of German workmanship. Some of the backs are entirely formed of heavy plates of silver richly embossed with figure and other subjects. Others, more chaste, perhaps, have open worked plates of the same metal covering a dark coloured velvet or leather. Such are No. 275—278, &c., contributed with many other fine examples, by Mr. T. Foster Shattock.

This gentleman also shows some fine book clasps and corners full of design, some in the same open worked

character as the covers named above. Again in this style, but of iron, is an old German book cover, having clasps; from which the book can be taken out and used without the burden of its heavy case: this is of the 16th century and contributed by Mr. J. Eliot Hodgkin.

Another phase of book binding art appears in embroidered covers, some very rude and others of a better character. The covers of a blotting pad of French workmanship lent by Mr. H. L. Pfungst are noticeable chiefly for a couple of painted miniatures on silk which are placed in the centre of each side. Two little volumes of a late date (1807-9) which are treated in a rather novel manner, may be mentioned. The style of these might be revived with advantage in our day. The front edges of the books instead of being marbled are decorated with carefully and well painted landscapes; St. Pauls with Waterloo Bridge and Eton College respectively. Of fine tooled work on calf and other leather there are numberless examples, and the committee may be congratulated on having got together such a choice exhibition.

With regard to the lace we have not space to particularise the many fine examples of Italian, Flemish, Spanish, English, and other work which form the admiration of the lady visitors.

To each of the two catalogues are prefixed short explanatory and historical notices of the arts they have to deal with.

F.K.

KIRKCALDY FINE ART ASSOCIATION.

(From a Correspondent.)

The eleventh annual exhibition of this society has just closed after a more than usually successful season. The attendance was considerably in excess of former years, and the sales amounted to the respectable sum of £1,310, bringing up the total sales since the institution of the exhibition to £11,302.

The collection of works exhibited was very varied, ranging from examples of high class professional work to that of the local amateur.

Amongst the borrowed pictures, the gem of the collection in the landscape department was the "Barren Moor" by the late Cecil Lawson. Of works sent direct from the studios of academicians and other leaders in art there were "Poverty" by James Archer, R.S.A., "The Armourer" by Sir W. Fettes Douglas, P.R.S.A., "On the Shores of the Atlantic" by Wm. McTaggart, R.S.A., as well as examples of W. B. Hole, W. H. Paton, John Smart, Otto Leyde, W. F. Vallance, Geo. Aikman, and other members and associates of the Royal Scottish Academy, to whom this association is much indebted for their continued support.

English art was efficiently represented by Walter Crane, H. Caffieri (an old exhibitor whose works appear to find a ready sale here), and others: of foreign schools there were many interesting examples.

Of the younger men of the Scottish school—men who have not yet won their spurs, or who have just acquired the right to wear them—were Robert McGregor, whose work is so deservedly popular, not only owing to the subjects he chooses, but also on account of their true artistic treatment; R. Scott Temple, whose only work, a large picture entitled "A Burnham Pastoral", showed skilful handling and a firm grip of nature; P. W. Adam, whose carefully elaborated "Romeo and Juliet", while not exactly a success, was most praiseworthy in its

endeavour, and gave promise of better things to come; James Kinnear, a diligent student of nature, whose work shows steady progress from year to year; and Alex. Mann, a young artist distinguished by his poetic feeling as well as technical skill. There is one feature in Scottish art which should not be passed over unnoticed, and that is the rather commonplace choice of subject shown. There are marked exceptions; but, as a rule, no difficult phase of nature, no "high art", is attempted. This cannot be for want of material, and if the school is to continue a distinctively national one, if it is not to be swallowed up by London—to which most of its best men are wending—something a little more ambitious, something a little higher in art, must be aimed at.

In regard to local art, which this exhibition aims at fostering, although it has made no very marked advance this year, its condition is very creditable. The work of J. Rutherford Patrick, although crude, shows decided ability; as does also that of W. Wilson and Jas. Lessels. John Patrick, James Patrick, and L. S. Little also exhibit one or two excellent studies, but in regard to the local element in the aggregate, the influence of the exhibition is shown more in the quantity than in the quality of the work produced.

An effort is being made by the Kirkcaldy Association to secure a picture gallery. This is apparently the only thing required to render the exhibition a permanent institution in the district. The present rooms are well lighted, but otherwise are neither attractive nor convenient; and a community which has shown so much public spirit as to keep up an exhibition for eleven years, should have little difficulty in providing for it a permanent gallery.

BATH.

(From a Correspondent.)

Mr. Harbutt of the Paragon Art Studio recently held his fifth annual exhibition of vacation sketches and other work at his studio, at which both his own pupils and outside amateurs were competitors. There was some very creditable work shown. Miss Margaret Bernard's tender water colour landscapes quite sustained her more than local fame; Miss J. K. Brinkley showed some slight but charming drawings. Miss L. Deane's clever and forcible water colour sketches on the continent were attractive. Mr. H. D. Barkas's "High and Dry" was a good bit of foreground study. Mr. J. Baldwin was strong in his studies of horses; and in his "Sunday at Home" the dozing donkey was full of humour and character. The series of sketches in Devonshire and the New Forest by the Misses S. and K. Broome were spirited and cleverly executed. Mr. H. B. Carpenter's sketches also had much promise of artistic excellence in their breadth of treatment and composition and true feeling for nature. Miss A. Breton was well represented by some careful studies in which sound work and careful drawing were conspicuous.

Amongst the honourable mentions occur the names of Mrs. Bythesea, Miss Thompson, Miss Rundell, Miss Chalker, Miss Goodwin, Miss Von Donop, Miss Marsh, Lady Russell, Mrs. Sealey, and Miss L. Whitaker.

Portraits in oil by Messrs. Harbutt and Bunker and the china and miniature paintings of Mrs. Harbutt were among the interesting features of the exhibition, which proved the existence in the neighbourhood of much cultivated and refined artistic talent.

COMING OPPORTUNITIES.

The Artists' Society of Munich have issued an address to all artists connected with the plastic arts, inviting them to participate in the next International Exhibition of fine arts, to be open in Munich next year, from July 1st till Oct. 31st. There will be gold medals, and a large number of the works exhibited will be bought by help of a lottery. Other opportunities of sale are reasonably anticipated. It is proposed that each country should have a separate collective exhibition, with a jury of its own countrymen.

An international exhibition will open in Amsterdam on the 1st May next, and remain open for at least five months. The fine arts section will include the works of foreign artists. Such works must have been executed since the end of 1878, and they will be divided thus:—A. Paintings; B. Sculpture; C. Engravings, Etchings and Water-colours; D. Architecture. The works sent will be submitted to a special jury, appointed, at the request of the Dutch Government, by the different countries. Only rectangular frames will be received. The various countries will be invited to send delegates to assist in the hanging. Communications may be addressed to M. le Commissaire-General de l'Exposition Internationale d'Amsterdam, Pays-Bas. The British Commissioner is Mr. P. L. Simmonds, 35, Queen Victoria-street, E.C.

The Worcestershire Exhibition of Arts and Industries has been so successful that a few statistics concerning it may be useful, in case of others seeing fit to follow the example of making the county an unit for such a purpose. The exhibition was first mooted in February; and the guarantee fund, which was fixed at the minimum sum of £2,000, rose rapidly to upwards of £6,000. The collection was formally opened on the 18th July and closed on the 18th October. The number of visitors during the three months was upwards of 220,000. The receipts will exceed £10,000, and the expenditure, it is to be hoped, will not exceed £8,000, leaving £2,000 for application to the purposes of art, science, literature, and industry, in the county and the city of Worcester. Workmen and excursionists were admitted at half-price (sixpence); pupils in private schools at sixpence, and national school children at threepence. 14,000 copies of the catalogue were printed and disposed of. The honorary secretaries were Mr. R. W. Binns, and Mr. C. M. Downes.

The Studio.

BICKNELL'S PROCESS.

Mr. Harry V. Barnett details in "The Magazine of Art" a new process for monochrome, or black and white, which has been hit upon and developed, it appears, by the American landscape painter and etcher Bicknell. The description is thus given:—

Mr. Bicknell one day, when taking an impression of an etching, observed that after wiping his plate one part of it retained more ink than he desired. Moreover, the superfluous ink did not readily come off. This circumstance suggested a little experiment. Adding more ink to the surface, he rubbed it into a moonlight scene quite unlike the picture etched on the plate; and having taken the impression, he found that the ink thus laid on gave tones

quite distinct from those of the etched lines. To all appearances here was a discovery; and Mr. Bicknell, one may suppose, reasoned with himself somewhat in this wise:—"If I can get effects so charming in tone and quality by a mere accident, cannot I intentionally produce a picture which shall contain at least as good if not better?" Accordingly he set to work, and in about two years had reduced his idea into a system.

His plan of action, so far as I have been able to gather, seems to be this:—He paints his picture, not on a canvas or board, but on a zinc plate, with prepared ink or oil-colour—generally sepia. The richer and deeper the tone required, the greater the quantity of ink or colour laid on; high lights are left blank or wiped clean with a piece of rag; sharp contrasts of light and shade are obtained by removing the colour with a point; broad masses of tone, as in skies, are laid in with a few swift sweeps of a large brush; delicate distances, quiet mists, atmospheres of storm and sundown are wrought with thin colour applied with thumb or finger and the ever-useful rag. The picture being finished, the zinc plate is placed in an ordinary press, and an impression taken on the finest Indian paper, only a slight pressure being necessary. The painting is thus transferred to the paper, and the plate is left clean for another subject.

Mr. Barnett considers that the results of this manipulation have "the spontaneous suggestiveness of etching, the breadth and delicacy of water colour, the strength of oils, the mystery and softness of mezzotint, and the power of black and white proper to wood engraving." In these respects indeed, if Mr. Barnett has not let enthusiasm run away with him, the old processes can be said only to approach the new one. He goes on to say:—

Certain of its tones, though apparently produced with great simplicity and ease, convey an atmospheric delicacy more beautiful, and perhaps more faithful, than can be obtained in washed or stippled water colour; it has great breadth, and—since alteration and correction can be effected swiftly—great freedom; it permits of vigour of handling and distinction of effect; and its darks, though in some sort to be matched in mezzotint, are remarkably rich and deep.

Of the possibilities of the medium I shall say little. Mr. Bicknell has only used it for landscape; but there is no reason why it should not be used for the figure also. Again, it appears useful as a medium of design for wood engraving, and for this reason: very few modern wood engravers can invent an intelligent system of lines for themselves. The traditions of Bewick and Linton seem in a fair way of being lost in the imitation of American styles, which are death to wood engraving as a fine art. In this case the use of a hog's-hair tool produces a series of lines or suggestions of lines whose usefulness is considerable. Every hair, so to speak, makes a distinct mark; so that if the brush is handled with intention and decision the engraver, when the picture is photographed on to the block, will have most of his lines already planned. Another consideration is that Mr. Bicknell's method embodies the essential characteristic of tint engraving—the power of placing white on black. These considerations should, I think, commend themselves to artists and engravers on wood; and as the method is, or might be made, a rapid one, it seems particularly suitable for the illustrated journals.

We receive from an excellent authority on fresco processes some observations upon the two methods set forth—as well as the materials for so doing permitted—in our last number. The writer remarks with justice that the

recipe for the process of Herr Hansen is too scantily described; he suggests also that the use of "the usual fresco colours", among which lime is used for white, would not agree with the "little soap" with which they are to be rubbed in. Our correspondent says:—

The reference to wall paintings of Pompeii really means the encaustic painting there—and some sort of encaustic painting is certainly good. By way of experiment I tried one some years ago, invented off hand for the nonce, and the result is excellent. I washed porous Bath stone with that compound of wax and dammar which decorators call encaustic; on that, when dry and hard, I painted in oil, thin, and then holding a very hot brick within an inch of the surface the wax of the encaustic melted and sucked in the oil paint, and all dried together admirably.

As for the second process described by us, our correspondent says the amount of exceedingly strong chemical agents used in it is by no means in its favour:—

When you put them together they are likely to frighten painters who know the extreme delicacy of pigments such as madders, indigo, lakes, &c., and the already fine chemical compounds of others, such as chromes, Naples yellow, vermilion, &c. These have to be treated, either beneath them in the ground, above them as the fixing, or with them in painting, with silicic acid finely decomposed, quicklime, carbonate of lime, caustic potash, and caustic ammonia; and after the fixing wash of waterglass the surface is "again treated with carbonate of ammonia". All this with the careful and complex preparation of quartz sand, marble sand and fossil meal, forms a process which from its description is not to be judged hastily. The care and study involved in it is greatly in its favour, but the chemicals are by no means so, nor is the intricacy of it engaging to the rapid enthusiasm of an artist.

We hear of another institute for teaching tapestry painting, the "Institute of Indestructible Painted Tapestry." This is an undertaking of Mme. Le Beuf-Dolby; it has in view as a collateral object, like the Royal School of Art Needlework, the remunerative employment of ladies, and is connected with a certain "Association des Femmes du Monde" in Paris, which has for its chief purpose to procure employment for poor gentlewomen.

The invention called the "Adolf process", for keeping an oil painting on satin or silk so supple that it may be folded and rubbed without cracking—to which we have already referred more than once in previous numbers—consists, we are now informed by Mr. Emil Dünki, of a medium, a few drops of which are mixed with the usual colours when setting the palette. It is also stated to preserve oil painting on canvas from cracking. We are having trial made of this medium, the inventor of which (we regret to hear from Mr. Dünki) died a few weeks ago.

Mr. JOHN O'CONNOR has been painting scenery for a performance at Cambridge of the "Ajax" of Sophocles by under-graduates of the University. Of this interesting experiment, for which Dr. Macfarren has written music, we shall give a report next month.

Mr. WOODVILLE and M. DE NEUVILLE have been commissioned by the Fine Art Society to go to Egypt and paint episodes of the late campaign. M. De Neuville has been lately in England, collecting information for one such picture which he is about to paint.

Mr. E. EDWARD GEFLOWSKI has completed the models of statues of the Maharajah of Mysore, and of Baboo Prussam Komar Tajore.

Academy and Art School News.

Announcement is made that members of the Royal Society of Painters in Water Colours are, by the Queen's command, to receive a diploma bearing the royal sign manual. This, the "Times" remarks in a leading article, besides the step in social precedence which it conveys, places the members on professional equality with Royal Academicians. Referring to the Institute, the "Times" remarks that both associations could not usefully have been accorded the privilege, so "the elder society has legitimately been selected for the official representative of water-colour art". The Institute, the "Times" thinks, may eventually agree to be merged. A suggestion is made that the Royal Water Colour Society should now take measures to furnish technical instruction in water colour art.

At a general meeting, on the 6th of last month, of the Institute of Painters in Water Colours, the following were elected members:—ROBERT W. MACBETH, R. C. WOODVILLE, and W. L. WYLLIE.

At the annual meeting of the Royal Scottish Academy, held in Edinburgh on the 8th of last month, the following were elected Associates:—ROBERT M'GREGOR, DAVID FARQUHARSON, and J. H. LORIMER.

Mr. ROBERT M'GREGOR, one of the new Associates, inherited art aptitudes, his father and grandfather having been designers for table linen in Dunfermline; and he took kindly to the pencil at an early age. His father, however, who after a time became a Manchester manufacturer, had the fear common to so many parents about art as a profession for his son, and the young Robert tried one or two walks in life as alternatives, and at length went to sea as a midshipman in the merchant service. Returning home he found his father had lost his money in blockade running ventures, and father and son had just returned to Dunfermline, when the former died. After some effort in the old groove of designing, Robert McGregor married the daughter of a portrait painter, and himself took to painting. Settling in Edinburgh he found a means of support in drawing on wood for the publishers, and for six or seven years worked with Messrs. T. Nelson and Sons by day, attending art classes by night, and carrying off some of the Academy prizes. His first works in painting were those which paid most readily, portraits; but he took care also to devote attention to higher work, and sent a large picture every year to the R.S.A. exhibitions. The most recent of these are "Great Expectations", "The Knifegrinder", and "Labourers Resting." Mr. McGregor has exhibited once or twice at the R.A., and may boast, we believe, that he has never had a picture rejected there.

In the House of Commons last month Mr. Caine asked the Chief Commissioner of Works whether his attention had been called to the crowded state of the National Gallery. Mr. Shaw-Lefevre replied that an application had been made by the trustees for increased space, and it would be considered in connection with next year's estimates. He reminded the questioner that a Bill was introduced last year by the Secretary of the Treasury to enable the trustees to lend or dispose of some of the superfluous pictures, adding that this might have some bearing on the requirements of space.

The circular relating to the first (water colour) exhibition of the new Dudley Gallery Art Society shows the Duke of Argyll as president of the association, and the

list of the council is as follows:—Viscount Bury, Sir Robert Collier, Captain the Hon. F. Charteris, Sir Arthur Blyth, Sir William Drake, Frederick Goodall, J. Ruskin, W. Q. Orchardson, P. R. Morris, Waller Paton, George Fripp, Colonel R. Goff, Chas. L. Eastlake, Mrs. Butler, Claud Calthrop, G. E. Perugini, Spencer Vincent, Arthur J. Lewis, Sydney P. Hall, G. F. Glennie, R. M. Chevalier, R. Dowling, S. Carter, Henry A. Harper, John Varley, Arthur Melville and (last but not least) Walter Severn. Drawings intended for the exhibition must be sent to the gallery on Monday, the 12th day of February next, between 10 a.m. and 10 p.m. It is probable that there will be an exhibition of sketches and studies from nature before the oil exhibition in October 1883. The regulations for the spring exhibition state, amongst other things, that a limited number of works by non-members will be accepted, subject to selection. Not more than three pictures may be submitted by each non-member. It will be chiefly from these exhibitors that future members will be chosen. It is not necessary that all mounts should be gold. In the case of artists who prefer light mounts, pale buff or stone colour, or what is called French white, will be accepted. The question of commission, it is stated, cannot be definitely settled this year. Owing to heavy expenses which must be incurred for improvements, 7½ per cent. will be charged on the published price of works sold at the gallery during 1882; that this will probably be reduced to 5 per cent., or less, in future. The selecting and hanging committee is to consist of not less than three of the council and three members of the society. Mr. R. F. McNair is the secretary.

The new "Costume Society" consists of a co-operation of the following gentlemen, namely,—W. G. Wills, H. B. Tree, E. Maunde Thompson F.S.A. (Keeper of the MSS., British Museum), L. Fagan, E. W. Godwin F.S.A., R. R. Holmes F.S.A. (Librarian to the Queen), G. H. Boughton A.R.A., and J. D. Linton,—for the purpose of publishing illustrations of historic costume of all periods and nations, taken only from contemporary sources, accuracy being guaranteed by the signatures of experts. The painter, sculptor, architect, the actor and the writer, will thus have within easy reach the researches and knowledge of antiquaries and others whose attention has been specially devoted to the subject of costume. It is proposed to publish every year not less than four numbers, each containing ten or more plates. On the council are, amongst others, Sir Coutts Lindsay Bart, Sir Noël Paton R.S.A., LL.D., the Baron de Cosson, Herman Vezin, Marcus Stone A.R.A., J. B. Burgess A.R.A., and John Tenniel; and amongst the first subscribers enrolled are Alma-Tadema, S. Aitchison, E. J. Boehm, Alf. Waterhouse, H. S. Marks, J. Brett, A. W. Blomfield, J. L. Pearson, Breton Rivière, L. Fildes, Signor Arditi, Col. Mapleson, Geo. Scharf, J. T. Gilbert, C. T. Pelligrini, J. Comyns Carr, Marcus B. Huish and T. Gambier Parry. Further subscriptions are awaited; the list of members is closed till next general meeting. The honorary secretary is Mr. E. W. Godwin. The value of this society is too obvious for comment.

In a corner of the garden facing the Cromwell-road has been erected a large wooden building, some 70ft. long, constructed by New Zealand Maoris in 1874. It is called Matatua, and was built to commemorate the voyage of a canoe of that name in which the sweet potatoe was imported to New Zealand. The original

roof has been replaced by less inflammable but unsightly felt, but the walls are intact, and afford a good idea of the wealth of mechanical and quasi-geometrical carving, and of the pleasant colour effect bestowed on these native buildings. The bas-relief figures intended to represent the prominent members of the expedition are about as rude and grotesque as may well be. Their names are inscribed on them in rough Roman capitals.

Mr. J. E. Hodgson, R.A., who was elected Professor of Painting in July last, will give at the Royal Academy next month a course of six lectures on "Art as Influenced by the Times," at 8 o'clock on the evenings of the 8th, 11th, 15th, 18th, 22nd, and 25th.

The attention called by a correspondent last month to the behaviour of the electric light at the South Kensington Museum has not prevented the light from misbehaving itself. One evening last month the lamps in the President's court went out, and the public had to be extricated from the darkness of its ways by means of hastily collected oil lamps. The results of a total collapse some evening may be surmised more easily than they would be repaired.

The Marquis of Bute has lent to the Department of Science and Art, for exhibition in the Bethnal Green Museum, the whole of his collection of pictures. It is rich in Low Country examples.

Mr. Ruskin, who lectures at the London Institution next Monday, has changed his subject. It will be "Cistercian Architecture."

Mr. W. B. Richmond has resigned the Slade Professorship of fine art at Oxford. In a letter to the "Times" by Mr. T. Humphry Ward, it is hinted that he "found but a barren soil", and that he "has seen the vanity of lecturing to an audience of which not one member in ten has any serious interest in art, and of directing a class of young people who cannot draw." The truth (says Mr. Ward) is that, as far as Oxford is concerned, Mr. Slade's splendid bequest is found to be unworkable:—

The Slade school in London is a reality; at Oxford it is not and cannot be. The undergraduates, under the examination system, have no time to learn the practice of art; and yet, as at present constituted, the Professor's work goes on the theory that practical and technical instruction is what is chiefly required. It is to be hoped that the University, laying to heart the lesson of this resignation, will take the opportunity of considering whether the conditions of the professorship may not be so altered that to hold it may be a lasting satisfaction to the Professor. . . . What the University requires is not a practical teacher of drawing, however eminent, but (1) a teacher of the history of art, (2) an efficient curator of the collections in Oxford. At Cambridge they have these two most efficiently combined in the person of Mr. Sidney Colvin, who is at once Slade Professor and keeper of the Fitzwilliam Museum. The result is that, while no attempt is made to achieve the impossible task of turning undergraduates into artists, the history of art is dealt with as a fit and proper subject for regular University teaching, and the great collections are properly cared for. Why cannot the same thing be done at Oxford?

Candidates for the vacant chair are to send in their names to the registrar of the university by December 16. Testimonials are not required. An official notice specifies nothing more as to the duties than that the Professor is required to "give annually a course of not less than twelve lectures on the history, theory, and practice of the fine arts, or of some section or sections of them". The post is tenable for three years. We

trust that an efficient man may be found. There are several art archaeologists who might be mentioned for it, and will doubtless seek it; but it wants something more than an antiquarian. Art will never be quickened amongst the young men at Oxford and Cambridge by those eternal disquisitions on Greek sculpture which constitute too many Slade lectures.

On October 31st the "London Literary and Artistic Union" (affiliated with the "London Literary Society") held their fifth conversazione at St. James's Hall. Amongst the works exhibited was a very charming portrait by Mrs. Alexandra Melville, entitled "Autumn Leaves", bought by the Secretary of the Union, Mr. Playsteer Steeds. With the exception of the hand holding a spray of leaves being unfinished, this picture would compare favourably with the work of professional artists; it is so pleasing in expression, soft and harmonious in colour, good in tone and execution. Another portrait, a half length, was that of Alderman MacArthur in his robes of office, by the husband of the artist already mentioned, Mr. Melville.

Sir P. Cunliffe Owen opened last month the new art gallery built at Derby at the expense of Mr. Bass, M.P., on land presented by Mr. Woodiwiss, the mayor.

It was observed in the President's address at the opening of the Royal Institute of British Architects last month, that the session of 1881-82 would long be memorable for the inauguration by the Institute of its system of compulsory examination. The council, having seriously weighed the question, had come to the determination that they would begin with an examination neither too strict nor too exhaustive. At present their curriculum might be rightly described as a preliminary one, not insisting on more knowledge than was absolutely indispensable to any aspirant to employment as an architect. Whilst it would be both practicable and wise to extend the range and to increase the stringency of the examination, it would be difficult and injudicious to make a fresh start from such a high level as to necessitate a recurrence to a lowering of the standard. The examination must be scientific and practical rather than æsthetic. Art could not be tested in the same way as arithmetic.

The President (Mr. HORACE JONES) spoke highly of the good work done by the Architectural Association in preparing for the examination many of the best candidates. But after all that schools could do to fit a man for the present examination, or for some higher one, there was still to be acquired the practical education best learnt in an architect's office, whether large or small—for each had much to be said for it. The President referred to actual or possible relations of the Institute with schools of practical engineering and with the City and Guilds of London Institute, whose technical college would doubtless welcome such an alliance. That college would afford young architects insight into artificers' work, whilst its students might be aided by the body to which his audience belonged in the study of the more scientific and æsthetic branches. The President glanced at Mr. Aitchison's exposition of the artistic employment of colour in the interiors of houses before a recent provincial audience, and took occasion to notice the sudden turn taken by the public taste in a polychromatic direction. Passing to the subject of restoration, the President said that one at Bristol under their friend and fellow, Mr. J. L. Pearson, R.A., would doubtless

add to his laurels, but some regret had been expressed that his plans involved the abbot's lodgings. St. Albans was still a focus of discussion and criticism, and was likely to be so for some time to come. The Tower of London was now, he believed, about to receive the attention of the restorer. In the archaeological investigation of classical architecture what now mainly interested men of culture was the contemplated resumption of Mr. J. T. Wood's excavations at Ephesus.

There was room, the President thought, for improvement in their relations with the Royal Academy, so far as concerned the Institute's friendly rivalry with the architectural section of that body. He suggested that if that section were placed under a more catholic régime the Academy would be more popular with architects, without any loss to the public.

The report of the council of the Sheffield School of Art, just presented, chronicles an increase of 125 students, and goes on to say that the subject of technical education, as applied to art manufactures, has engaged the careful consideration of the council and the head master. In order as much as possible to increase the efficiency of the school in this respect, a special committee of art workers has been formed, and appliances obtained, to enable the students to carry out and practically test their designs in actual work. The council believe that the opportunities thus afforded will greatly assist art students in producing practical designs, and if thoroughly and thoughtfully followed up, will have a marked influence in improving the designs and art manufactures of the town. The report of Mr. John Thomas Cook, head master, says, with reference to this commendable new departure:—

The branches taken up are those particularly required in Sheffield, but do not come within the present syllabus of the City and Guilds of London Technical Institute. The Science and Art Department, in making their awards for designs do not consider or give credit for overcoming technical difficulties; they are, however, anxious to see schools take up the teaching of art in connection with manufacture, and although in a few instances it may unfavourably affect the awards, it is satisfactory to know that the students are more directly benefiting themselves and the town by spending a portion of their time in technical work than by devoting the whole of their time to the production of designs that are not capable of being carried out by the manufacturer.

The local papers, noticing an exhibition at the Gosport School of Art of the works of the students, state that under the guidance of the present master, Mr. A. Fisher, the study of design has been revived, and the number of pupils is rapidly increasing.

In distributing the prizes at the Mansfield School of Art last month, Mr. R. ENFIELD, of Nottingham, took occasion to remark on the cheering indication of progress and signs of future success displayed by the students under the direction of Mr. Sherwood, who was appointed to the school a year ago: it appears from the report read at the meeting the numbers of the students have been largely augmented during the year. In thanking those who had taken a practical interest in the school by giving prizes Mr. Sherwood remarked that the advantages in such cases were reciprocal: if the community encouraged art, art would improve the community; if art improved the community, the community would encourage art.

NATIONAL COMPETITION OF SCHOOLS OF ART, 1882.

The following is the official Report of the Examiners on the National Competition, in 1882, of works sent up from Schools of art. The number of drawings sent up for examination was 214,183 from 182 Schools of Art and Branch Classes. Of these 1,313 were referred to the National Competition, being 95 more than in 1881, when the number was 1218. Those works only were exhibited in respect of which Medals or Queen's Prizes of books had been awarded.

REPORT.

FIRST DAY:—DRAWING FROM THE ANTIQUE AND FROM LIFE, AND MODELLING THE FIGURE.

*Examiners:—*E. J. Poynter, R.A.; J. E. Boehm, R.A.; W. F. Yeames, R.A.; T. Armstrong, Director for Art; H. A. Bowler, Assistant Director for Art.

The Gold Medal for the Antique was obtained by a drawing from Manchester of great merit, shown in the application of careful work without excessive labour, in which a thoroughly complete result was obtained. The award was not made with a view to the encouragement of the particular method of execution employed, but on account of the really excellent qualities of drawing and finish; it being understood that high finish on a foundation of good drawing, and without waste of time spent on misapplied labour, is an essential of the best style.

A Bronze Medal was awarded to a drawing of the Clapping Faun, which, though in a broader style and less complete in execution, was generally correct in proportion and outline.

It is considered that it would be an advantage if the students who make drawings of the full length figure should in some way indicate the level of the eye; the doing so would in many cases assist them in avoiding errors of perspective in the treatment of their subjects, and put the examiners in a better position to judge their work. The black and white studies of heads from the life were this year generally below the average of former years.

Much of the modelling work was very good; notably the full length figures from the life, and several heads, but some of the heads modelled from the antique were altogether wanting in correctness of form: absolutely necessary for success in modelling. Many models were sent up of considerable weight, which were far below the hope of a reward in the competition, and others so badly packed as to be too much injured for judgment. These errors should be avoided. Where the work sent up is of a very low standard the expenses may in future be disallowed.

SECOND DAY:—PAINTING IN MONOCHROME AND FROM THE LIFE.

*Examiners:—*E. J. Poynter, R.A.; H. S. Marks, R.A., The Director and Assistant Director for Art.

The Gold Medal was gained by a study of the Apollo Belvedere from the Edinburgh Male School of Art, painted with directness and simplicity, and of much clearness of tone.

A study from life, in water colour, of a girl seated in an armchair gained a Bronze Medal for careful drawing and attention to truth, both of character and tone; if the objects selected and the details throughout had not been so essentially ugly, and so badly arranged, this painting would no doubt have gained a higher award.

THIRD DAY:—ARCHITECTURE, DESIGNS FOR WALL DECORATION, AND MODELLING OF ORNAMENT.

*Examiners:—*E. J. Poynter, R.A.; J. J. Stevenson, Wm. Morris; The Director and Assistant Director for Art. The highest award made for architectural design was

given to a student of the Leicester School, who sent a set of several practical drawings of a cottage hospital, showing skill in design ably directed to its object. Elaborate drawings, overcrowded with details, obtained lower distinctions, though prepared for more pretentious buildings. Some figure designs for decoration failed in proper expression of their intention for want of any indication of the mouldings which would surround them in their place in any scheme of decoration. It is suggested that, in future, no awards should be made for figure compositions unless in combination with a general decorative scheme. It is to be regretted that in certain schools the instruction should, apparently, be devoted exclusively to Gothic architecture. The orders of classic architecture being founded on strict and carefully studied principles of proportion, and with details studiously appropriated to their various features, are of the highest value as a basis for the study of design, and should on no account be neglected.

Some wall papers, which were fairly well designed as regards lines and spaces, failed for want of better colour.

FOURTH DAY:—DESIGNS FOR CARPETS AND SURFACE DECORATION.

*Examiners:—*E. J. Poynter, R.A.; H. S. Marks, R.A.; Wm. Morris; The Director and Assistant Director for Art.

Sufficient attention has not been given to the requisite difference of treatment of patterns for hangings and for flat surfaces. In many instances, notably from one school, patterns for fabrics were designed in the same colours and with precisely the same treatment as for wall papers: no allowance being made, either for the difference of material and the nature of the colours used, or for the different conditions under which the patterns must ultimately be displayed.

Among the successful works from Macclesfield a bronze medal was given to a silk hanging for good design and happy seizure of the characteristics of style, although the colour was less satisfactory.

Several rewards were given for designs to be executed in colour, in which the arrangement of lines and distribution of form were good, although changes in colour, such as could be made in execution, would be required to make them thoroughly successful.

Five designs for tapestry hangings from West London obtained a Silver Medal, being well designed and coloured, but wanting in clearness of definition, and without explanation of scale.

FIFTH DAY:—STILL LIFE PAINTING.

*Examiners:—*G. D. Leslie, R.A.; H. S. Marks, R.A.; W. F. Yeames, R.A.; The Director and Assistant Director for Art.

A Silver Medal was given to a work somewhat above the usual size from Ilkley—in which the treatment of diffused daylight was remarkably successful, so that in a wide space objects kept their places well, the student having encountered the difficulty of representing the relative positions of objects retiring from one another at considerable distances.

It appears to the examiners that in some cases sprays of flowers so large have been chosen as to be impossible of execution while fresh even by accomplished painters. The student is thus tempted to finish his group after the flowers become drooping or faded.

In the studies for "tone" suggested in the last report, the intention of the examiners has been somewhat misunderstood, the objects chosen having been placed generally in the same plane with one another, and with insufficient space between them and the background. The objects should be represented at various distances behind each other, retiring into the picture; the merit of the work consisting in the accuracy of the rendering of the relative

tones between the near and distant objects, and their relief from each other and from the background.

SIXTH DAY:—MECHANICAL DRAWINGS AND DRAWINGS FROM MEASUREMENT.

Examiners:—Prof. Unwin; The Director and Assistant Director for Art.

No set of drawings was submitted of the type of good working drawings of fairly complicated machinery, although drawing of this kind is likely to be more generally useful and involves more knowledge than highly finished shaded drawings of simple portions of machines.

The highest distinction in machine drawing, given for careful shading, was a bronze medal for works not reaching the standard attained in former years.

LOCAL ADVANCED EXAMINATIONS.

The following observations of the Examiners of the Local Advanced Examinations are printed by the Department for the information of teachers:—

Anatomy.

The examiner reports that many answers and drawings were unsatisfactory, and show defective instruction and a want of knowledge of the best books.

Architecture.

If students who are inadequately prepared could be prevented, or at least discouraged, from offering themselves for examination, the result would be beneficial, as students would be led to feel that an examination was a thing to work for, not to take on the bare chance of their possibly scraping through, as must have been done by some of those whose work has been looked over.

A great deal of bad drawing was found, and this even in cases where the replies in writing showed a fair, or even a good, knowledge of the subject. Even where the drawing was fairly good, it conveyed the impression of having been almost in every case learnt from the flat only, and often without a thorough grasp of the subject.

If architectural students would produce freehand, pencil, or chalk outline from plaster casts of architectural foliage, and other ornaments, and of mouldings, so that the features of styles might be familiar to them, the examiner is of opinion that very great benefit would result.

The drawing of the orders, which generally speaking was well, and in not a few cases admirably, done, may be excepted from the above remarks.

Perspective.

There seems to be a tendency amongst the candidates to cover the paper with the working lines, this only serves to confuse the drawing and can be of no use to the student when working out the problem.

The candidates often attempted to work out on the ground line in the picture plane problems which could be more easily arrived at, and with greater accuracy, on the plane of the feature required or close to it.

In the projection of shadows the examiner notes that very few, if any, of the candidates commence by ascertaining the line of demarcation of light and shade on the object itself which throws the shadow, and some of them go so far as to obtain the shadows thrown by lines which are themselves entirely in the shade.

Art Sales.

On November the 8th Messrs. Branch & Leete of Liverpool sold at their gallery in Hanover-street the following pictures at the prices stated:—

Tito Conti—"The New Vintage"—£70 3s.

Ernest Crofts, A.R.A.—"Napoleon's Last Grand Attack at Waterloo"—£157 10s.

Sir John Gilbert—"Brigands in Ambush"—£340 4s.

R. Hillingford—"Petruchio's Wedding"—£73 10s.

B. W. Leader—"On the Common"—£94 10s.

H. Le Jeune—"Water Lilies"—£73 10s.

Fred. Morgan—"Haytime"—£28 17s. 6d.

P. R. Morris, A.R.A.—"Betrothed"—£105.

John Pettie, R.A.—"Going Milking"—£98 14s.

James Webb—"Dinant, Belgium"—£73 10s.

At a sale at Sheffield recently, the following pictures, the property of the late Mr. Brewster, fetched the sums named. Mr. Nicholson was the auctioneer:—

David Bates—"Landscape"—£26.

R. Bevis—"Scene from the Lay of the Last Minstrel"—£260, (Binney); "Cattle in Suffolk Marshes"—£29; "Troopers on Horseback"—£40.

W. P. Frith, R.A.—"New Shoes"—£90.

H. Glindoni—"Over the Garden Wall"—£28.

E. Hayes—"Sea View"—£22.

H. Helmick—"The Connoisseurs"—£50; "Jovial Companions"—£31; "The Gossips"—£40; "The Jolly Friar"—£28; "A Bad Companion"—£70; "A Bit of a Warren Pie"—£91.

James McIntyre—"Mountain Landscape"—£3.

W. Oliver—"The Love Letter"—£21; "A Lady of the Period"—£15; "A Young Poacher"—£33.

S. Paget—"Sea view, blowing a gale" (water colour)—£9; "Crummock Water, Westmoreland"—£15 10s.

Laslett J. Pott—"The Lovers surprised"—£135; "Waiting for the King's Favourite"—£560, (J. H. Andrew); "Sir Peter Teazle in 'School for Scandal'"—£58.

James Webb, and G. Earl—"Brighton in the Season"—£77.

James Webb—"Dutch Coast Scene"—£50.

Local Art Notes.

BATH.—(*From a Correspondent.*)—Through the exertions of the late mayor, Mr. J. S. Bartrum, a local art society called the "Graphic" has been revived here, which proposes to give art conversazioni and exhibitions. Mr. W. Pumphery, a gentleman of considerable practical experience in art exhibitions in the city of York, is one of the hon. secretaries, the others being Mr. E. C. Petgrave and Mr. W. Gill.

BIRMINGHAM.—(*From our Correspondent.*)—The most interesting matter here in connection with art during the past month has been the delivery of a series of six lectures on "Decorative Art, Ornament, and Design," at the Birmingham and Midland Institute, by Mr. J. H. Chamberlain, vice-president of the Royal Society of Artists, and chairman of the School of Art. It would be difficult to find a more able exponent of such a subject. He has a rare power of delighting his audience both by the beauty and the originality of his ideas, and the eloquence with which he conveys them. The council of the institute very wisely and generously made these lectures free to art students. To the general public, as well as to the art student, they have been most instructive; enlarging and ennobling the views of the former, and helping to put the latter on the right track, showing him what to pursue, and the surest way of reaching his object.*

Two important lectures to designers are to be delivered to the students of the School of Art during the month

* A summary of these appears in our section for "Lectures and Speeches."—Ed. Artist.

of December on "Practical Construction of Wrought Iron Work and its Decorative Treatment," by Mr. Chas. Hart, member of a well known firm of artistic iron-workers.

DUMBARTON.—The Dumbartonshire Art Club, formed in the summer of 1880 for a county which affords considerable natural beauty and is the residence of many artists, has just held a first actually public exhibition with great success. The number of works shown was 150 in oil, 100 in water colour, 30 in black and white, and 16 in sculpture. During the ten days in October for which the doors were open, there were about 5,000 visitors, and the sales effected realized no less than £772 13s. for 48 works disposed of. Few clubs, we imagine, have equalled this in a first undertaking. At the monthly meetings of the club lectures are given by members, and works shown for mutual friendly criticism: every quarter there is a meeting to which visitors are admitted.

EDINBURGH.—(*From our Correspondent.*)—In an able and critical lecture recently delivered to the Edinburgh Architectural Association on "The Mosaics of Ravenna," Professor Baldwin Brown said these mosaics were among the best examples of Byzantine art left to us, and belonged to what he called the second period of Christian art, when the faith was recognised and established as a power in the land. They bore the same relation to the simplicity of the first period—that of the catacombs—which an epic poem does to a lyric song, and avoided the tragic horrors in which the artists of succeeding periods indulged. They were produced in one of the great building ages of the world, and their excellency as works of art he attributed to the joyous character of the religious spirit of the age, combined with state aid and the study of the antique.

You will chronicle in another section the election of three new Associates by the R.S.A. To the excellence of Mr. Macgregor's and Mr. Farquharson's pictures I have had occasion more than once to draw attention in these columns; and the portraits and flower pieces of Mr. Lorimer entitle him to the honour he has just gained.

Sir Wm. Fettes Douglas having resigned the office of principal curator of the National Gallery of Scotland, the council selected for recommendation to the trustees the name of Mr. Gourlay Steele, R.S.A., who has accordingly been appointed.

GLASGOW.—(*From our Correspondent.*)—The black and white exhibition, just closed, has been financially a failure, and it is not expected that we shall have another for some time. The hanging committee of the winter exhibition (ending in day for which is 9th January, 1883, and which opens on the first Monday in February) are Joseph Henderson, James Sellars, and D. E. Outram.

Local art clubs are flourishing. The exhibition of the Glasgow Art Club will probably be opened ere this in print. The Palette Club has got a good suite of rooms, and is in good working order. The Black and White are having extra classes; and the St. Mungo Art Society have been so far successful as to feel justified in making their annual exhibition this year a public one. There were 115 exhibits, and though the average was little above last year, there were some of the works very good indeed.

LIVERPOOL.—(*From our Correspondent.*)—The autumn exhibition will close at the end of the month with sales amounting to £6,600. Among the recent additions to the permanent gallery are "Saving the Guns at Maidwand," by Woodville, and a small panel portrait by the late William Daniels, purchased from Mr. W. G. Bishop and painted by Daniels when he was 24 years of age.

Mr. J. W. Swinerton, a young sculptor many years resident at Rome, is exhibiting at the Liverpool and London chambers a number of ideal groups, single figures, and portrait busts executed by himself in marble. Among these are an ideal life-sized group called the "Finding of Moses," in which he shows distinct artistic individuality.

A polytechnic, artistic, and industrial exhibition is being held at the old Post-office-place galleries, under the auspices of the Ladies' Temperance Society. The pictures and drawings number 670, and many are not viewed for the first time. Although there is nothing of lofty or ambitious aim in the gallery, there is plenty of good average landscape work both in oils and water colour. The place of honour has been accorded to a charming cabinet picture by Henry Woods, A.R.A., entitled "The Coming Footstep."

The loan collection of ancient and modern bookbindings opened, with a lace exhibition, on the 30th October by the Art Club is especially interesting. In the collection are examples of the most celebrated French binders. Among the London binders Bedford, Leighton, Riviere, and others are well represented. A few specimens of cloth bindings are also shown, which during the last half century have attained so great a degree of excellence, uniting economy and variety, and which are claimed for English binders as entirely their own in contradistinction to the French, who claim to have been the first to introduce morocco bindings.

NOTTINGHAM.—(*From our Correspondent.*)—At the annual meeting of the School of Art committee, recently held, reference was made to the new plant-form studio attached to the institution, which is now completed. It has been erected at a cost of upwards of £1000, and is believed to be the first studio of the kind erected in any provincial school in the kingdom. The efficiency of the institution has been further increased by the establishment of a travelling studentship, value £25, the gift of a Nottingham lady for the purpose of enabling the successful student to visit the continental galleries, &c. For the benefit of architectural students Mr. S. Dutton Walker, F.S.A., a member of the committee, has also generously offered a similar travelling studentship of the same value. The committee point out the desirability of a permanent endowment for the founding of studentships, and suggest to friends and their townsmen generally that a fund for this purpose should be formed. The school library has recently been augmented by a gift of books consisting of antique studies, studies of ornament, and architectural studies from Mr. H. Heymann of this town, a gift which will doubtless be much appreciated, as the art library is at present in such an incomplete state as to be quite out of keeping with the high state of efficiency which characterizes the institution generally. For the purpose of strengthening the teaching staff in the elementary classes, the committee have recently appointed Mr. F. M. Rafter, for six years assistant master in the Tavistock School of Art, as assistant master in this school. In a comparison of our prize list with that of Birmingham, the only provincial

school which has this year obtained more prizes in the National Competition than Nottingham, the head master, Mr. T. I. Dalglish, draws attention to the fact that the Birmingham school has the advantage in numbers only, for 540 Nottingham students gain 15 prizes, including a gold medal, while 1,122 students at Birmingham gain 16 prizes, the highest of which is a silver medal. The Princess of Wales' scholarship, value £25, has—in a competition open to the whole country—been obtained by a student of this school, Miss L. A. Leavers, who also gained the gold medal for painting still life. The art department has offered to purchase two of this lady's works for the loan collection at South Kensington Museum, they having already purchased one last year. Mr. E. O. Cooke has received a similar offer for a still life group, which carried off a bronze medal in this year's National Competition. The first local prize, the silver medal given annually by the Mayor of Nottingham, was gained by Miss Blanche Story for a design for a lace curtain; the second, by Miss M. Helen Goodyer, for a design for a lace flounce; and the third, by Miss Marion Elwood, for a design for a lace shawl. In lace design and decoration generally the average value of the awards of the last few years is maintained, though the prizes have been gained by students much younger than those who obtained the highest awards in former years.

The Nottingham Society of Artists held last month their first annual social gathering in the large room at Bingham's Restaurant, when an exhibition of sketches and studies made during the summer by members formed the main attraction. Considering that this meeting inaugurated the second session only of the society's existence, the display was very gratifying, and promised much for the future. The association is unquestionably displaying a considerable amount of vigour, even in its early youth. It will doubtless be my pleasing duty to refer in detail to some of the works when dealing with the next local exhibition.

The kindred association, the "Arts Society," has had three meetings during the past month. On the first occasion Mr. G. H. Wallis, senr., of the South Kensington Museum, took for his subject "British Art, Pictorial, Decorative, and Industrial,—a retrospect of 50 years, 1832 to 1882"; the second lecture, by Mr. H. H. Statham, F.R.I.B.A., was entitled "Form and Design in Music": this was ably illustrated by means of diagrams, a pianoforte, and a harmonium. The third was by Mr. Henry Blackburn, on "The Art Season of 1882."

W. GIBBONS.

Obituary.

BATSFORD, Henry George, son of B. T. Batsford, of High Holborn; on the 13 November at 69, Grosvenor-park, Camberwell, aged 81.

ENGEL, Carl, musical antiquarian; by his own hand, at 53, Addison-road, Kensington, 18 Nov., aged 64.

GARETT, RHODA, writer on home decoration; 22 Nov., at 2, Gower-street, W.C., aged 41.

HODGES, Bessie, wife of Sydney; 27 Oct., at Ealing.

HORNIBROOK, G. H., artist; at Scarborough, 6 Nov., suddenly.

MOLIQUE, Marie, widow of Bernhardt; 26 October, at Cannstatt, aged 76.

STEPHENS, Edward Bowring, A.R.A., sculptor; at 110, Buckingham-palace-road, 10 Nov., suddenly, aged 66.

TURLE, Louisa Frances; on the 21st, aged 71.

EDWARD BOWRING STEPHENS, A.R.A., whose death is recorded above, was born at Exeter, and was a pupil of the late Mr. E. H. Bailey. In 1843 he gained the gold medal of the Royal Academy for an alto-relievo, "The Battle of the Centaurs and Lapithæ." He spent three years in Rome studying very earnestly, and became widely known through the great exhibition of 1851, where he showed his famous groups, "Satan Tempting Eve", and "Satan Vanquished." Other well known works of his are "Eve Contemplating Death", "Euphrosyne and Cupid", and "The Angel of the Resurrection." In regard to the statue of Sir T. D. Acland, which Stephens had to execute for the county of Devon without the knowledge of Sir Thomas, a biography by Mr. George Pycroft in a county paper says:—

Mr. Stephens was invited by Lord Devon to Powderham Castle, while Sir Thomas was there on a visit, to enable him to settle his mode of treating the statue, and this was determined on while walking with his living model in the shrubbery. Sir Thomas, unconscious that a "chiel was behind him taking notes", that an artistic eye was watching his every movement, suddenly stopped, while conversing, taking the very attitude which is given in the statue, indeed with the stick and coat just as he appears in marble on Northernhay. Mr. Stephens returned to London and made a sketch in clay, and having a few years before executed a bust of Sir Thomas in marble for Mr. Charles Hoare, he had no difficulty about the likeness.

From Darmstadt is announced the death, at the age of 62, of the historical painter RUDOLPH HOFMANN, who, among other works of a similar kind, helped to execute the frescoes at the Wartburg.

Lately died, at the age of 55, the German landscape painter ADOLF LIER. He paid two visits to England and one to the Scottish Highlands, where the severe melancholy character of the scenery greatly impressed him, and was for some time reflected in his works. He was, while in Paris, a pupil of Jules Dupré, and his landscapes have much of the feeling of that master. Several of them have been seen at our London exhibitions.

M. HORSIN-DÉON, of Paris, dealer, expert, and restorer, is dead.

FERRAT, a French sculptor, is dead. He did a "Fall of Icarus into the Ægean Sea" which had some original points; and the four caryatides on the interior façade of the Louvre hotel are his.

Amongst other foreign painters whose deaths are announced are FRÉDÉRIC HEIMERDINGER, at Hamburg, animal and incident painter; ADOLPHE EYBEL, history painter, pupil of Delaroche; and ANDRÉ SERVANT, portrait painter, at Paris, aged 42.

GUSTAV NOTTEBOHM, the collector of Beethoveniana, is dead, aged 65.

No one, not even an academician, can get into the R.A. exhibition on a Sunday. Such is the regulation; but it can be altered by the general assembly of academicians, with the approval of the Queen.

Miss Florence Marryat, the novelist, has taken to the stage. She made her first appearance recently at Southampton as Lady Jane in "Patience."

A recent analysis of a Japanese bronze gave—copper, 74.11 per cent., silver, 25.81. Another sample of the mixture known as shakudo contained—copper, 98.95 per cent., silver, .63, iron, .05.

Reader Page Advertisements.

•• The charge for announcements in this column is one and a half times the ordinary advertisement rates.

SOCIETY OF BRITISH ARTISTS.
WINTER EXHIBITION now Open from Ten to Five daily at the SUFFOLK-STREET GALLERIES, Pall-mall East. Admission 1s. THOS. ROBERTS, Secretary.

A LOAN COLLECTION

OF
NORWEGIAN OIL PAINTINGS AND
WATER COLOUR DRAWINGS
(Figure Subjects, Landscape and Marine),
will be held in

London in April, 1883.

The whole proceeds will be for a deserving Charity.

The Pictures will not be for sale, and the Artists whose works are offered will be asked what picture they desire to be represented by.

Mr. A. GLEN COLLINS, 25, Kensington Gate, London, S.W.,
will act as Honorary Secretary.

PAINTING FROM CASTS AND LIFE MODELS.
Mrs. McTurk and Miss Mariquita J. Phillips hold a class for the above twice a week at the Studio, 17, Holland Park Road. Terms moderate. Apply to Miss Phillips, Mounthill, Epsom.

No. 15, VIA MAGGIO, PALAZZO RIDOLFI, FLORENCE.

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DEALERS IN AND EXPORTERS OF ITALIAN FINE ARTS.

No. 2, VIA DEI FOSSI, FLORENCE.

OLD CHINA.—MR. LITCHFIELD, of 28 & 30, Hanway
Street, Oxford Street, W., will Purchase entire collec-
tions or Single Specimens of Old China and Antique
Artistic Furniture.

AMATEUR CHINA PAINTERS will find their Progress
wonderfully facilitated by working with the "KERAMIC MEDIUM,"
which is now used exclusively in all the best Studios. Bottles 1s. 6d
each. Sample free by p for 1s. 9d.—W. & J. BURROW, Malvern.

WHAT IS THE WAGNER OPERA?—A few copies of
the number of the Artist containing this article (that namely
for June, 1882,) remain on a sale, price 6d., by post 7d. The article
comprises a complete description, in brief, of the Wagner Theories.—
WILLIAM REEVES, 165, Fleet-street.

•• Advertisers are requested to note that, besides its
home circulation (which includes the London and provincial
literary and artistic institutions and clubs, and the reading
rooms of the principal hotels), the Artist is now regularly
placed in the Reading Rooms of the principal Continental
Hotels frequented by English and American travellers and
tourists, such as the Grand and the Louvre at Paris, the
Grand at Brussels, and the Nord at Cologne, with many
others in Italy, Southern France, Belgium, Switzerland, and
America.

•• Managers of first-class Hotels, at home or abroad,
where there is a Reading Room to which the Artist is not
now sent, are invited to communicate with the Manager of
the paper with a view to its supply.

The Artist

AND

Journal of Home Culture.

1 DECEMBER, 1882.

FROM MONTH TO MONTH.



ON omnia possumus omnes. The
Latin proverb has been strikingly
illustrated during the last month in
the admitted failure of the Poet
Laureate to write a good prose
stage play. Nor have the explanations
which have been given, from an intimate
quarter, of the true intent of the little drama
done anything to repair its fortunes. It may
be a subtle philosophical study; but it is not
a workable play. The singularly correct in-
stinct of a first night audience condemned
"The Promise of May" without hope of
appeal.

Amongst the "lectures and speeches"
which we notice this month, in a section of
the *Artist* which we hope is not without its
educational value, those of Mr. J. L. CHAM-
BERLAIN are not the least striking. That
admiration is at the root of art is one of those
leading thoughts which, though they do not
often carry all the truth, embody an excellent
basis for treating the subject. If admiration
for ourselves is the root of figure painting
and sculpture, and admiration for nature the
main-spring of landscape art, it may be an
interesting subject of debate whether the
latter may not claim a more worthy origin
than the former, in spite of the commonly
received view of its inferiority.

A course of lectures upon Furniture which
is in course of delivery by Mr. A. F. Brophy
at the Technical College, Finsbury, is, we
observe, purely historical, ranging from

Egyptian, through Greek, Roman, Florentine, Elizabethan, &c., down to Georgian. Prizes, it is announced, will be given "for the best designs for a piece of furniture showing an adaptation of any of the styles." Would it be too much to desiderate at least one lecture, and one prize, calculated to prompt the power of design independent of precedent? An historical review is, we know, the favourite, as it is the easiest, scope of the art lecturer, and is a very good thing; but it leads the student rather to antiquarian appreciation than to independent thought: Mr. Brophy's syllabus, if we are correctly informed, ignores the latter. In this respect it is like many others; but the question should be considered by the directors of our new technical institutes how far our present condition as more or less slavish imitators of some past style, both in furniture and architecture, is due to the confinement of the vision of professorial teachers to the retrospective.

Mr. C. PFOUNDERS has been lecturing on Japan at the schools of art in Manchester, Wolverhampton, and elsewhere. We gave, in a former number of the *Artist*, some report of an early discourse by Mr. Pfoundes in London; his present lectures follow the same lines, and embody matter of much interest. We have however more than once expressed a view, which, as Mr. Pfoundes is lecturing to art students, it may be as well now to repeat, that so far as regards the use of Japanese suggestion by decorators in other countries it is of no consequence whatever that the legendary or poetic significance of Japanese design should be regarded; and any portions of Mr. Pfoundes's advice which are based upon the supposed obligation of English designers to pay attention to this side of the matter may, we think, be considered as based upon a non-cogent premiss. It is no new thing in the history of art for ornament which originated in religion or myth to be transplanted, imitated, and incorporated, in total disregard of the associations of its origin, which are usually quite unnecessary to its vitality, and would indeed hamper its use if they had to be reckoned with. Decorators and students in art schools may safely relieve themselves, therefore, from any obligation to get up the myths or the heraldry of old Japan, just as they ignore the religion of the ancient Egyptians or the mediæval Moors. There is, as we have said, much that is good and

useful in Mr. Pfoundes's discourses, but we advise him to omit, in future, such strictures upon other contemporary authorities on Japanese ornament as may be based upon their disregard of Japanese myth.

It has been known for some time that, on and after the 1st January next, the exhibitions at the Dudley Gallery will be under the management of a new committee. That some such step was required has long been the opinion of most artists. Starting with the avowed high intention of being principally a means of introducing to public notice the works of young and promising artists, the original undertaking seemed eminently worthy of support. But it soon appeared that with so small a gallery as that at the Egyptian Hall, the committee was far too numerous. Too numerous, that is to say, considering that the members of the committee appropriated to themselves as a right the best places on the line, for the exhibition of their own works. In spite of the defection from their rank of one or two chivalrous spirits who did not approve of this manner of proceeding, the majority of the committee kept to the same path, and became practically a close body, whose first object was to find in the gallery an advantageous sale room for the disposal of their own works. It would perhaps be too much to expect that any future committee, if it be composed of artists, will not choose good places for themselves: what we would venture to suggest to the council is that the committee be kept a small one: a dozen would be amply sufficient. That the coming change is due to the expected rivalry of the Institute of Painters in Water Colours, it would be affectation to doubt. If the Dudley Gallery Art Society is prepared to revert to the policy with which it was originally instituted, we see no reason why there should not still be ample room for it.

The latest idea in "restoration" is exemplified in a project to rebuild the aisles of Chiswick Church, in a style later than that of the tower "in order to show that they are additions to the original structure." If this meant that they are to be in honest English brick style, embodying an attempt to make the best of the work of the day, the notion would deserve respect and success: if it only means that an imitation of late Gothic is to be adopted, it is ingeniously silly.

The effort of Mr. Diggle, to which we re-

ferred last month, to cancel the appointment by the London School Board of Mr. Ablett as Drawing Instructor, has, we are glad to say, failed. The motion was rejected. Mr. Ablett has been lecturing to the Board School Teachers in various parts of London during the past month in terms which seem to show that in him the Board have found a man exactly suited to put the teaching of drawing and the teaching of the "three R's" in profitable rapport with each other.

A fresh crop of dealers' exhibitions marks, as usual, the wane of the year. In a notice of these the "Times" speaks of them as "receptacles for the sweepings of foreign studios", and of the works shown in one of them as "unspeakable trivialities and niai-series." Such expressions constitute an unjust exaggeration of the weak side of these collections, in which, as our own reports will show, are to be found foreign works of great merit, and special interest; often conflicting, perhaps, with our own insular ideas, but not without their value in the broad and varied world of art. How easy, too, would it be for the foreigner to retort! Standing at Messrs. Tooth's, and pointing to "Pomona", he might ask, How many more, Mr. Millais; how many more?

The Architect and Decorator.

OWEN JONES REVISED.

Mr. Lewis F. Day, we learn from an article which he contributes to the New York "Decorator and Furnisher", considers that, as an expression of the laws which govern ornament, the maxims of the late Owen Jones are most inadequate. It is time, Mr. Day thinks, that some one said, outright, how trivial they are. It is not denied, he goes on to observe, that they have done great good in correcting the public taste, and encouraging a very wholesome and much needed restraint in ornament; but their insufficiency is pretty clearly proved by the fact that, practically, they are already obsolete. Of the thirty-eight propositions laid down by Owen Jones, there are few, if any, the writer considers, that we can accept without reserve. The following are some of his criticisms:—

Prop. 1, for example, declares that the "Decorative Arts arise from, and should properly be attendant upon, architecture." Is that strictly true? Or must we exclude the arts of weaving, goldsmith's work, and dress, from the title of decoration?

In Prop. 3, it is asserted, that all "works of the decorative arts should possess fitness, proportion, harmony, the result of all which, is repose." That is true enough, so far as it goes, but it scarcely includes all that is needful to decorative art, or to repose.

The 4th Prop. declares, that "true beauty results from that repose which the mind feels when the eye, the intel-

lect, and the affections are satisfied from the absence of any want." At best this is rather a negative sort of beauty. But surely there is much "true beauty" with which "the intellect" and "the affections" have nothing whatever to do. The perception of visible beauty is through the senses, not through the mind.

Prop. 5 is substantially correct. "Construction should be decorated." Decoration should never be purposely constructed.

The assertion in Prop. 6, that "Beauty of form is produced by lines growing out, one from the other in gradual undulations," leaves us to suppose, as does the ornament designed by Owen Jones, that herein lies the whole secret of lineal beauty. The truth is that those same gradual undulations lead almost to effeminacy and pretty-prettiness, and betoken a general lack of backbone. All beauty is not undulating, and in the forms of Moresque art which Owen Jones imitated, we get so sick of gradual undulations that we would welcome even an occasional excrescence, as affording some variety to the monotony of sweetness. What would have become of the energy of mediæval metal work, if the undulating principle had been obeyed by the smiths of the middle ages?

To accept the assertion in Prop. 8, that "all ornament should be based upon a geometrical construction," would be to impose a most unnecessary restriction upon the artist. A geometric basis is often most useful in design; but it is not indispensable. Witness the ornament of the Japanese and the arabesques of the Italian cinque-centists.

Again in Prop. 9, which deals with the subject of proportion, we have the doubtful dogma, that "the whole, and each particular member, should be a multiple of some simple unit." No doubt proportion should be observed in every work of art; but the "units" have nothing in the world to do with it. An artist does not create by the foot-rule, he feels when his proportion is right. The utmost that can be said for this proposition is that it may be a useful "tip" to a mechanical decorator; but it is no more. The note about "ratios" amounts in effect to another good "tip," which is: Don't let your dodges be too obvious.

In Prop. 11. we have once more a rule derived from oriental practice. It is a good rule and a safe one. No doubt every line that belongs to the growth of an ornamental design should be traceable to its root; that is no more than conscientiousness requires of us; but it is not necessary that "in surface decoration all lines should grow out of a parent stem."

Prop. 12 goes further in the same direction, and is still less to be accepted as it stands. It may be "in accordance with Oriental practice," that "all junctions of curved lines with curved, or of curved lines with straight should be tangential to each other;" but it is not a "natural law." Nature is too strong and sturdy by half, to be afraid of a sharp angle. And if by neglecting this so-called principle we lose some softness, we get full compensation in the shape of character that is not oriental and suave.

In his hatred of the florid forms of "natural" ornament, which Owen Jones did so much to depose from popular favour, he went too far in his prohibition of natural forms in ornament. It was a distinct demerit in his eyes, whenever and wherever an ornamental form resembled nature. And in Prop. 13, which deals with the conventional representation of natural forms, he recognizes no difference, whatever, in the degrees of naturalness permissible under different circumstances. His very narrowness in this respect served him, perhaps, in good stead in the crusade against the kind of naturalism that he had to overthrow; but it should not be allowed to limit the scope of men who see in nature much that will serve their purpose in ornament.

With Prop. 14 begin the rules about colour. That

"colour is used to assist in the development of form, and to distinguish objects, or parts of objects, one from another," is true, but black and white would do that even more effectually as they also more effectually "assist light and shade," which is set forth in Prop. 15 as a further use of colour. Colour is at least as useful in softening as in developing form. Practically, the use of colour is to qualify or rectify form, softening what is too pronounced, and strengthening what is weak. But an artist uses colour for its own sake. It would have been much more to the purpose to have told the student in Prop. 15, something of the effect of light and shade upon colour.

In Prop. 16, we learn that the secret of colour lies in the discreet use of the primaries "in small quantities, balanced on the secondary and tertiary colours in larger masses." Prop. 17, explains where the primaries and where the secondaries and tertiaries should be used, and Prop. 18, gives receipts for colour, without a scale to measure by. The eye is the true scale, and wants no "equivalents." This theory of primary colours is a fallacy, and every artist will admit as much. No theory of colour can ever be of much use, and no one with anything of the colour sense in him imagines that it can. If there is any dogmatism possible on the subject, it is that the primaries are poisonous, and must be administered in infinitesimal doses. The Arabs felt this, and so did Owen Jones, dimly, when he insisted upon the more open method of breaking up bright colours with lines and interspaces of black, white, and gold; but if Owen Jones ever had an eye for harmonious colour, he poisoned it by the undue indulgence in primaries.

Prop. 21, is only an application of the theory of primary colours to the rule enunciated in Prop. 14. As Owen Jones applied it, to the decoration of mouldings, it is opposed to the practice of ancient Greeks and Romans, no less than of Gothic and Renaissance artists, all of whom were wont to break the monotony of parallel lines by curved or coloured ornament crossing them. The simple and familiar alternation of differently coloured *voussoirs* in an arch, is infinitely to be preferred to the stringy lines of mouldings, coloured according to the convexity or concavity of their section.

The rule embodied in Prop. 22, that "the various colours should be so blended that the object coloured, when viewed from a distance, should present a neutralized bloom", is a capital one so far as backgrounds are concerned. But in more important decorative features some emphasis is to be desired, not merely a neutralized bloom.

Again, if it were necessary to dogmatize, it would be better to contradict flatly Prop. 23. Unless we are to use the primaries in all their crudity—which Heaven forbid!—we can scarcely fail to admit something of each of them in whatever we paint, but, so far from the primaries being necessary, those combinations are as a rule most pleasing in which one of the primaries appears to be suppressed.

In asserting, in Prop. 28, that "colours should never be allowed to impinge upon each other", the author mistakes a caution necessary to a poor colourist for a law of art.

Prop. 35 justifies the imitation of wood, marble and the like, "only when the employment of the thing imitated would not have been inconsistent." It is just there that they are least to be endured, for it is there that they are at once most pretentious and most likely to deceive us. That "the principles discernible in the works of the past belong to us" (Prop. 36) is true enough. Yet we may admit that the author has fairly stated the rules which the Moors consciously or unconsciously obeyed, without acknowledging that those are, indeed, "the principles of ornament."

The allusion to "general principles", in Prop. 37 makes one disposed to say: first, find your general principles.

One is tempted, also, to add a 38th commandment, and say: be grateful for your Owen Jones, but don't swallow his principles whole.

THE NEW CITY OF LONDON SCHOOL.

Nowhere in our crowded city would a really handsome building show more to advantage than on the embankment by Blackfriars. It would be hard to apply such an epithet to either of the buildings which do in fact encumber this eligible site. The well-fed patrons of De Keyser's Hotel can doubtless look calmly at its repelling exterior, and the comprehensive curriculum of the school adjoining will no doubt induce in its youthful inmates an equally complete indifference to the impurities of its architecture. And therefore, it may be said, the parties most interested in the matter are well content. Yet, for the inhabitants of this great city whose pitiable attempts to give dignity and style to their public edifices make them a laughing stock among nations, there is ever a fresh occasion for mild remonstrance, or at least, for timid deprecation, when new buildings shoot heavenwards under the guiding hands of architects without taste, and artificers who are not artists.

The City of London School is, to speak roughly, of the style which (the unfittest surviving) seems to have been ordained by powers unseen as the only one suitable for museums, and places of education. "Classical" shall we say, or "Renaissance"? It matters not what, perhaps, so that we have something sufficiently mixed in its exterior to suggest a random catholicity in the culture which may be obtained within its walls. The new City of London School is mongrel enough. It is a very "handsome" building, having a profusion of real red granite pillars interspersed with yellowish freestone, and a profusion, yet more grateful to the searching eye of the amateur, of statues of the mighty dead. These command our respect, and are fortunately placed far too high for any familiarity with the details of their workmanship to degrade them into contempt.

A high pitched roof forms the covering of the building; a covering, it must be said, which is very inadequate to a classic building, the most striking feature of which is a heavy surmounting cornice. An effective horizontal sky line (and by consequence a low roof) is of the essence of classical architecture, which even after the arch has been introduced is careful to retain the guiding lines of a pure *trabeated* style. For the rest, the walls consist of arches running from cornice to basement, and support as usual the "orders" (Tuscan Doric and Roman Ionic), with broken entablatures and all that the age of knowledge requires for assurance that the details of a building are at once "handsome" and void of significance. The interspaces under the arches contain small square windows in the "Baroque" style. It is a building hard to estimate. In the mass it has not dignity, and, examined more closely, it appears to be contemptible. And yet, after all, it is very "handsome"! Has it not granite pillars, and broken entablatures, and sham pediments; and highly interesting allegorical figures inclined slantwise on dangerous elevations? Has it not statues of poets, and the valuable insignia of the City Guilds? When architecture has reached such a point of profusion as these last named adornments denote, it has passed from our humble province. If we cannot admire, we will be silent, lest, attempting to apply petty canons of art

which do well enough for works of meaner pretences, we present our readers not with reliable criticism, but only with captious cavillings which would tell of a narrow prejudgment.

Northumberland Avenue, the most spacious approach to "the finest site in Europe", is in a fair way to be lined, shortly, with important buildings. A large block of shops and offices, forming the junction between the avenue and Parliament-street, is now approaching completion from the designs of Messrs. Francis. The rounded corner has been adopted; a form no doubt economical of space, but not lending itself under ordinary circumstances to variety or contrast in design. Unfortunately the plan is not the only point in which the new buildings follow the lines of the "big bastion", as the Grand Hotel at the opposite corner has been called. The window openings are grouped instead of equally spaced, but the style is the same, with its strongly-marked horizontal lines, and its multiplication of regulation features. This emphatic division into storeys has truth in it, as expressing the many different suites of offices; but the truth is very naked, and one is apt to fancy that, without sacrificing it, a really dignified and beautiful building might have been provided for one of the best situations for architectural effect in London.

Among the undertakings set on foot in the avenue are two more huge hotels, the Northumberland-avenue Hotel, and the Hotel Métropole. This extensive adoption of gigantic hotels of the American or Continental pattern is in London a novelty; their idea is essentially modern; and their construction demands the application to the utmost of all the elaborate appliances for convenience of nineteenth century civilization in its most complex and luxurious development. Wherefore it is to be hoped that they may be made an opportunity for a step in the direction of a consistent contemporary architecture. It is worthy of note that there seems to be an arrangement by which the designs of all erections in the avenue are inspected, if not approved, by the council of the Royal Institute of British Architects. What the total result of that apparently very desirable and judicious course will be, time must show. In the meantime, we expect.

The new Tivoli café in the Strand is a good example of an unpretending, unpedantic, but effective street front. The style is, in suggestion, and in wholesome straightforwardness, Gothic, with large stone mullioned windows and gables; but it is handled in a manner quite modern and very English.

A new open water colour exhibition will be an important item in the art history of 1883, and the new gallery in Piccadilly in which it is to be held is an instructive addition to the architecture of the metropolis. For excepting the National Gallery there is no building in London, specially constructed for the exhibition of pictures, which has anything like an extended street frontage. The elevation of the new building has the great merit of expressing clearly the purpose it will have to serve. The ground floor is occupied by shops surrounded by an entresol, and the upper part is divided into two storeys, the centre portion of the upper stage being slightly recessed and quite plain, while the first storey is divided by pilasters with panels, each ornamented by the bust of a great artist placed in a circular recess. A rather ornate phrase of Renaissance has been adopted, but any

suggestion of triviality is obviated by the refined Greek feeling that pervades almost all the ornamental details. White stone is the material employed, and the result suggests a casket for the reception of precious and beautiful things. But from Mr. E. R. Robson, and for such an occasion, great things were to be anticipated, and delicacy is no adequate substitute for vigour, or pretty details for inventive power.

On Sept. 29th, 1846, the equestrian statue of the Iron Duke was lifted into position on the arch at Grosvenor-place. Probably no public monument ever caused so much "chaff" and ridicule, the Temple Bar dragon making in this respect "a bad second", and the much maltreated animal in Leicester-square sinking into quite local obscurity. And now the statue is doomed, and hopes have been held out in high quarters that the dragon's days are numbered. In spite of all its historic associations, few will regret the ill-conceived and ill-placed colossus. But the arch itself, the work of the late Decimus Burton, is a really dignified example of monumental architecture, and as such, London can ill afford to lose it.

Mentioning designs just made by Mr. Charles E. Savary for a wooden Gothic church to be erected in Nova Scotia for the Cape Breton Mission, the "Monmouthshire Beacon" tells us that Mr. Savary has adopted the plan pursued by Russian builders of overlapping the timber at the corners of the church, which gives a picturesque appearance to the building, and being cut into the form of buttresses affords additional strength to the timbering supporting the roof.

One of the exhibits in the Manchester Industrial and Art Exhibition, just closed, was a piece of leather, stamped in relief with a design by Walter Crane of the "abor vitæ" or tree of life. The description ran as follows:—

The design of this arabesque, as its name implies, is intended to suggest the redundant stem of life, which, in the exuberance of nature, brings forth flowers and fruits after their different kinds, reptile, bird, beast, fish, and human or semi-human forms spring in rhythmical alternation from its curving branches, and, turning, seek their good therefrom, as the children of mother earth turn again to her for sustenance. It is emblematic, too, of the long drama of evolution and the constant struggle for existence throughout nature, the acts whereof and shifting scenes and incidents, in all the convolutions and complexities, build up the strange eventful pattern of being around us.—WALTER CRANE.

A contemporary describes the design as "a succession of tortuous curves, with a hungry looking man and woman, and attenuated lizards and creeping things crawling about it". However this may be, it was a good thought to give artistic expression to the Darwin theory.

The parish church of Aycliffe was reopened lately after a restoration directed by Mr. Ewan Christian. At the luncheon after the service the BISHOP OF DURHAM remarked that the work of church restoration in these days had become more difficult than it had been in any previous epoch. It had been said that the dread of the biographer added another pang to death, and he was sure the dread of the antiquarian critic added a new pang to church restoration. They got a generous donor to put his hand into his pocket, but then up came the critic, and warned him against taking any part in a horrible piece of vandalism. Consequently the man took his hand out of his pocket as if it had been stung, and gave no con-

tribution. But they ought to be grateful to the anti-quarian for keeping them straight. Had the ruthless Henry III had the fear of the antiquary before his eyes he would not have swept away the venerable abbey of the Confessor, and Westminster Abbey would not have been built. And had that ruthless church restorer, William of Wykeham, been afraid of the antiquarian he would not have meddled with Winchester cathedral, and grafted on the ancient form of art the style with which his name was associated. Coming nearer home, the same influence would have prevented the ancient Norman apse being destroyed, and the chapel of the Nine Altars being inflicted on Durham cathedral. Well, we were happier in these days. Our critics were ready at hand to warn us when we were disposed to lay hands on any historical monument. He was not sure that every historical monument was worth preserving, in spite of all the arguments that had been used on that side of the question. He thought a church was built for the congregation rather than for the cobwebs. He congratulated the parish on the restoration of this church. So far as he had seen, he thought the architect had struck the happy medium. He had preserved what was valuable historically, and at the same time the church was comely in itself and convenient for public worship.

The Etcher and Engraver.

MR. JOHN SADDLER, Line Engraver, REMOVED from Southampton-street, Fitzroy-square, to 1, PARK-VILLAS, Wellington-road, Wokingham, Berks.

The following works have been issued, or announced for immediate issue, by the firms stated. Those with a star prefixed [*] are members of the Printsellers' Association:—

- * *L. H. Lefevre*—"An Invitation," by Mary L. Gow; eng. by R. B. Parkes; mixed; 13 by 18½; A.P. 275 at 3 gs.; present. 25; L.P. 100 at 1½ gs.; prints 15s.
- * *T. McLean*—"H.I.M. the Empress of Austria," by John Charlton; eng. by J. B. Hunt and T. L. Atkinson; mixed; 24 by 22½; A.P. 100 at 6 gs.; present. 25; B.L. 50 at 4 gs.; L.P. none; prints 2 gs.
- * *E. Savary*—"Marie de Medici Pendant a Comtesse d'Oxford," by Rubens; etch. by Le Couteux; etch.; 13½ by 16½; A.P. parchment 125 at 10 gs.; present. 25; A.P. Japan 150 at 6 gs.
- * *Arthur Tooth & Sons*—"Pomona," by J. E. Millais, R.A.; eng. by Samuel Cousins, R.A.; mez.; 13 by 18; A.P. 475 at 8 gs.; present. 25; B.L. 250 at 5 gs.; L.P. 250 at 3 gs.; I. prints 2 gs.; prints 1 gn.
- * *Arthur Tooth & Sons*—"A Veteran," by J. S. Noble; etch. by E. G. Hester; etch.; 14½ by 10; A.P. Remarque (three other dogs swimming across a stream) Japan 50 at 3 gs.; present. 25; A.P. Japan 100 at 2 gs.; prints 1 gn.

PHOTOGRAPHER versus WOOD-ENGRAVER.

A draughtsman correspondent of the "Photographic News", writing on the subject of photography on wood, asks when we may expect the wood-engraver to be superseded by the photographer, so that the artist's work may go straight to the printing-press untouched by any intermediary. Remarking that there is such

a process already, the editor of the "Photographic News" says:—

Photography has done its part, but the draughtsman has not done his; if the artist only made his drawing as he desires to see it in the illustrated journal in which it appears in public, photography would at once save him from that middle man, the wood-engraver. Unfortunately, the draughtsman will not draw his picture as it is finally to appear in public. In the illustrated journal his picture is composed of black lines more or less thick, and more or less close together, and if the artist would only produce it so, there would be no difficulty about dispensing with the wood-cutter. But draughtsmen, for the most part, do not draw with a black point at all; their lines are generally grey, and a large number work with a paint brush and washes of different tints. They then leave it to the wood-engraver to translate the tints into lines, and the final result in black and white is therefore the joint work of draughtsman and graver. It is the draughtsman's privilege to grumble at the graver, and if the sketch does not turn out well, it is always the graver's fault. Perhaps it is because there would be no graver to grumble at that the draughtsman is in no hurry to produce his picture straight-way in black and white. But the main reason, no doubt, is that the draughtsman has not been trained to make his picture with black lines. He paints with his pencil rather than draws. Still, it is only a question of time, and the next generation of Tenniels and Proctors will produce their cartoons on Bristol board in black and white. The sketch will then be photographed, etched upon metal, and printed off in the press with all the delicate bloom of the artist's touch upon it. If zinc etching is not good enough, copper plate may be used; but in any case, photography now-a-days can reproduce the lines of the artist in their full vigour and delicacy.

Photographic Notes.

PHOTOGRAPHIC CLOUD EFFECTS and Sunset Studies. Instantaneous. 10s. 6d. to 30s. doz.

SHEEP AND CATTLE STUDIES from nature, 9s. doz. Parcels post free to select from. New Set, Sheep and Lambs.

PICTURES COPIED. PHOTOGRAPHS ENLARGED for tracing and guides. Life size Enlargements.

APPARATUS for practising Photography complete, with instructions, camera, lens, stand, and chemicals. 50s. (Students' set.)

Artists' **INSTANTANEOUS REVOLVER**, carrying 12 plates, secures small photographs of moving figures or any object at a minute's notice. Two guineas. Larger sizes, 65s. and 85s. Cash with order. Specimens of work 6 stamps. **BENJ. WYLES & Co., Southport.**

Artificial light is again attracting a good deal of attention as it necessarily must at this dull time of year; the only wonder is it does not get a great deal more attention. Each year sees a little more progress made: one time it is the burning of a pyrotechnic compound with its fumes by no means above suspicion involving cumbrous means for carrying them off; then it is a piling up of jets for burning ordinary gas; now it is the electric light, of the arc form. Unfortunately the incandescent form of lamp is so deficient in the actinic rays that it is practically useless; the arc form is extremely expensive, and of course with the immense power involved has the disadvantage of being also dangerous in case of careless handling. In one London establishment where electric lighting is used the chief operator told the writer that he never touched exposed parts of the conductors without putting one hand in his pocket to prevent an inadvertent taking hold with both hands which he knew would have proved instantly fatal.

Yet another candidate for photographic favour is

now announced; most readers will remember the talk about magnesium some few years ago, and the intense actinic light produced by burning a ribbon or wire formed of the metal. The new light to which I now refer, instead of burning magnesium in atmospheric air, burns it in oxygen. Of course the combustion is marvellously intense, and the light of immense chemical power. Arrangements for softening the light, and for practical working of the thing, are involved and will vary more or less to suit different cases. The making of the necessary oxygen is perhaps the greatest drawback, photographers not often being great at chemistry and its delicate operations. In regard to the making of oxygen for this and the lime light at this time of year, a word of warning cannot be too often uttered—see to the purity of the manganese employed.

A curious fact indicating the advance of "dry" photography is that whereas in former years pictures at the photographic exhibition have been marked as by dry plates, this year they are presumably "dry" if not otherwise marked; and there is but one case of a work marked as by wet collodion. This case of wet pictures attracts the eye at once on going in, and naturally the student of photographic technique is enamoured of wet till he looks further and finds the unobtrusive excellencies of the gelatine plate asserting themselves in a softness and delicacy of detail and "altogetherishness" which the big jumps from light to dark of the wet plate cannot hope to rival.

The Royal Society council have awarded Captain Abney the Rumford medal "for his photographic researches, and his discovery of the method of photographing the less refrangible part of the spectrum, especially the infra-red region."

On dit that a firm of photographers has lately recovered a sum of £700 from a periodical for pirating their portraits: how many are taken without acknowledgement as if it were a matter of right almost? Reglander was the prime sufferer in this way, from "Ginx's Baby" to the "Homeless" boy asleep on the doorstep that has figured in so many domestic magazines.

PHOTO SENEX.

Taste in the Home.

ON MAKING THE BEST OF A COMMON-PLACE HOUSE.

Lecturing at Richmond recently on "Everyday Life and Domestic Arts" Mr. MAURICE B. ADAMS, A.R.I.B.A., addressed himself to considering how a common place house of the usual square box type could be made a little artistic. First he suggested small squares in the window-sashes, defending these, against plate glass, by saying the network-like spacing of the sash-bars "served the same purpose as the Gothic tracery of a mediæval or Tudor window, or of the square mullions and transomes of later date, the idea of which was to carry the wall-surface, as it were, over the window opening, and redeem it from being only a ghastly gap in the wall." The divisional bars should be painted a white or light colour. Practically, you could see out of the window quite as well, and the divisions gave an interest to the objects passing or to the landscape beyond. Again, there were other things to do in life besides constantly gazing out of the window, to say nothing of the air of comfort and

security which a sash or casement properly divided out into squares would give to a house, or the advantage, when the day for repairs came, only to have a small pane of glass to pay for. Mr. Adams went on to say:—

The front of our typical house is plastered, and it has been painted. Well, paint it again; and use some light colour. There will be more whitelead in its composition than in most dark colours, and therefore it will wear better. The depressing character of Indian red, now so fashionable for such a purpose, renders its use a mistake, while a dark colour of any kind shows up every splash of dirt far more than a lighter one. If you can afford it, under the eaves and out of the weather a little, a deep frieze, either in sgraffito plasterwork, or in painter colours, may be with advantage arranged, picked out with stencil pattern of conventional foliage, or with well drawn, flatly-treated figure subjects; but here we are treading on dangerous ground, unless you are an artist, or can command the skill of one to help you, and even then, it is well to remember that a house is neither a toy nor a show, and the peace of home must not be infringed by any extravagance.

The upper part of a front door might be glazed with obscured glass; not, however, in lead quarry glazing, or the glass would jar out, but in framed squares similar to the windows, only smaller. Wrought iron grilles might with effect be used, and small side lights on either hand of the door looked well, and were useful in affording additional light for the hall. The door should be painted and varnished: a variety of sea-greens, or grass-greens were suitable for this. A brass knocker of quiet, serviceable design was more in harmony with the scale of a varnished and painted door than an iron one. The bell pull deserved attention, and a good, plain brass finger-plate of serviceable size, hung close to the edge of the stile, was always an advantage. In no case should the barbarism of rustic woodwork be permitted for a porch; its rough, temporary character made it unsuitable, whilst its affected picturesqueness and forbidding angularity were objectionable. On the external walls there should be a liberal use of lattice-work, on which creepers might be trained. The lattice-work should be set out square, and not diagonally, as the squares looked so very much more decorative. In the hall we should beware of having the walls impudently covered with colossal squares of marbled paper, lined to represent joints in impossible construction. Do away with this paper, and divide the walls into two or three heights, as in the rooms. A dado of grass matting would look well, and this material readily lent itself to the raking walls of the staircase. A good colour for the paintwork of a hall of moderate dimensions was a nice brick or Indian red, not too purple in tone. The upper part of the wall should be papered with a quiet decorative paper, and the ceiling might be papered with a light buff small foliated pattern, or washed with distemper of the same tint. If there was a hall window, a stained glass, or painted light, of the best description only, should be introduced; bad stained glass was one of the worst things one could have, good glass one of the best. Stout oak brackets, on which to place one or two good busts of ideal sculpture, would add greatly to the artistic character of the hall, if it were large enough to display them properly; and a good grandfather's clock was both useful and decorative. For a settle or chair, an old Jacobean seat was as good as anything; or a copy of Shakespeare's chair. The hall-table should be narrow and firm, with a drawer for gloves and brushes, and a space below for the dinner-bell. Pave the floor

of your hall if you could. For cheapness, four inch red tiles, laid square, were the best; and where funds were not limited, marble paving or mosaic should be obtained. Parquet of good design could now be had comparatively cheap, and was warmer, perhaps, than tiles. Should circumstances prescribe ordinary deal flooring, use plain or green stained Napier matting, painting or staining and dull varnishing the edges of the floor beyond the matting with a good stone colour or brick red. Dark walnut or black stains were a mistake for floors, as they showed the effect of wear and the presence of dust so readily. Floorcloth was a poor material, and linoleum soon lost its pattern and looked inhospitable. The lecturer recommended a cloak cupboard, rather than a hat and cloak-stand, observing that it was undesirable to exhibit a lot of hats and coats.

The walls of a staircase, Mr. Adams thought, should usually correspond in decoration with those of the hall. The treads, if not in oak, should be painted, on either side of the carpet, a colour corresponding with the hall-floor. A good warm stone colour would be found suitable, inasmuch as the dust which so quickly accumulated on a staircase was not so readily shown as by a dark colour. For stair carpet, he deprecated Brussels. Some Dutch carpets were of good design, and wore admirably; but the colourings were generally crude. He would recommend natural-coloured and green or blue-stained felt-like materials for stair carpets. Pictures, and especially old prints, might be hung up the staircase and landing walls. The soffit or ceiling of some staircases was very ungainly: a small-patterned paper, with the ornament in quiet geometrical forms and low in colour sometimes would do much in overcoming the difficulty.

Turning to the "two parlors" which would probably be the "reception rooms" of such a commonplace house as he was considering, Mr. Adams objected to the folding doors arrangement, and advised either to take the doors away entirely, and treat the opening with curtains, or close the doors, and furnish the room as if the doorway did not exist. As to what the lecturer called the "hideously cold and comfortless marble mantelpieces", which he said were "mere boxed-up shams", if they could not be taken away, something might be done to hide them up:—

A mantel-board with hanging flounce will cover the upper part and shelf, and the jambs or sides may be softened by short curtains in velvet or velveteen of a quiet dark green. When the fireplace is in use, these curtains are drawn back well away from the fire; and in summer, being brought round in front, touching the ground as they do, the whole mantelpiece, grate and all, are rather satisfactorily ignored.

We have, and always have had, our doubts, as to the justice of condemning the marble mantelpiece, and the desirability of disguising it, as here proposed, and frequently done, with combustible draperies. It would be well, we think, if before giving way to an itching for alteration, people would calmly consider what there is really to be proved against existing arrangements. Curtained fireplaces appear to us to be one of the eccentricities of æstheticism, and marble mantelpieces not open to any well founded objection.

There is a fertility and a vitality in imitation art which is unspeakable. Its latest development is chromolithographic counterfeits of painted china plaques, which

the public is invited to purchase for wall decoration. These "wall plaques" are described as presenting decorative designs of birds and flowers, symbolical heads, allegorical and classical designs, and decorative subjects with—of course—Japanese treatment. To quote on admiring paragraph in a contemporary, they "are facsimiles of hand-painting on china, are durable and washable, and being printed on stout cardboard of nearly a quarter of an inch thickness they are both light and unbreakable". So good (it is added) is the resemblance to painting on china, that "few people, however knowing, would detect the fact that they were looking at productions of the printing press instead of costly ceramics". Thus, it seems, is afforded a means by which we may occasionally deceive visitors into thinking that printed pasteboard is painted porcelain.

A method for "frosting" a Christmas tree may shortly come in useful. It is simply first to sprinkle the tree all over with water, shaking off any superfluous quantity, and then dredge it with flour. If too much water is on the branches, the flour will cake. In a few minutes it becomes hard, and will last for weeks.

Why not art in the dairy? In Sir Henry Peek's nearly completed house at Rousdon, Devon, we are told, is a dairy which, for beauty, solidity, and originality of design "has never been surpassed, and cannot be matched in all England." The floors, shelves, and central tables are all of marble; in the centre is a fountain; a chain of China tiles round the apartment represents scenes from every phase of rural life.

Describing the wretchedness entailed by the ordinary dress of women in wet weather, an article in the "Daily News" on the winter fashions remarks that in skating, unless the skirts are short, the petticoat occasionally becomes absolutely dangerous. Many hitherto slightly prejudiced against it, the writer thinks, will therefore avail themselves this winter of Lady Harborton's "divided skirt" as the very garment for skaters, and for the lady tricyclist. Lady Harborton writes to the same paper to say that the "divided skirt" should be made quite short, so as to fall not nearer to the ground than five inches; the material for each leg should be from three quarters to a yard wide, and that smooth fabrics, such as satin, are best.

For those who wish to use the invaluable resources of bulb culture in home decoration, this is the last month available. Indoor gardening is a true branch of art, and an easy one, as well as one which produces the most beautiful results. The staple flowers for this purpose are the crocus, the hyacinth, and the narcissus; perhaps also the snowdrop, and the scilla, though both of these are less tolerant of indoor culture. For cultivating either of the three first named there is positively no instruction required except to place them in some vessel with a medium which will retain water. The ordinary flower pot filled with light sandy earth is perhaps best for all three; the crocus will do well in moss, kept damp, or in a saucer full of sand, kept moist. When the bulbs grown in pots are in bloom, put the pot, without disguise or ornament, on the dinner or breakfast table: it is as truly tasteful an object as the most finished vase, and answers completely to the first canon of taste that an utensil should be suited to its purpose. Yellow crocuses are the cheapest and easiest to grow; those of other colours are also magnificent, and require no cockering. Hyacinths like a little extra nourishment. In narcissuses, the safest are the three

polyanthus narcissuses, grand monarque, grand primo, and soleil d'or: all cheap. These prefer earth as a medium for their roots. As luxuries, the comparatively new chionodoxa luciliæ, or "glory of the snow", might be tried; this is a relative of the squill. Messrs. Barr & Son, who are leading inquirers in these matters, also have a comparatively new snowdrop, the galanthus Elwesii. Both these bulbs were discovered a few years back in Asia Minor, and have now been raised in sufficient quantities to admit of their being generally cultivated by indoor gardeners.

Music.

The two Richter concerts last month produced two works for the first time in London. Mr. Villiers Stanford's serenade for orchestra (op. 18), composed for the recent Birmingham festival and given at the first concert, is a serenade technically and also to some extent in the ordinary sense of the word, for the slow movement is a "Notturmo" and the finale closes with a long pedal passage called "Lullaby." There are five movements, of which the opening allegro, in symphony form, and the last movement, seem to us to be the best. The scherzo is suggestive of Beethoven, and few of the audience could have failed to be struck by its similarity to the scherzo of the Eroica symphony, which was performed at the same concert. The whole work is genial and well scored, and was very favourably received by the audience; the fourth movement, an intermezzo, being encored, and the composer twice recalled. The effect of the notturmo was somewhat spoilt by the failure of the hornplayer to produce his proper effect in the prominent part assigned to him, but this failure is probably as much due to the precarious nature of the instrument as to the performer. We do not consider Wagner's Parsifal Vorspiel which was also played at the same concert an important novelty, as it evidently loses its significance apart from its connection with the drama. It is a very sombre impressive piece of music formed upon themes used in the opera.

Brahms's pianoforte concerto in B flat (op. 83) played by Mr. Dannreuther at the second Richter Concert is an extremely characteristic and fine work. As to form it differs from the old classical concerto, in having a scherzo, and in the treatment of the solo instrument. The pianist has no cadenza or display passages of any kind, although his part is an enormously difficult one. In fact Brahms's tendency to give himself up to his musical thoughts without much regard to the capabilities of his medium is more than once apparent: huge skips, contradictory rhythms, and difficult positions for the hands are frequent, and, it must be said, do not always produce an effect commensurate with their difficulty. Yet the whole work strikes one as particularly noble, and even when most obscure, as in parts of the slow movement, commands attention. There is a very fine episode in this same movement in which the low notes of the clarinet are answered by the high notes of the pianoforte with a sad lonely effect. In the last movement Brahms may be seen in his "unbuttoned" mood, to use the Beethovenian expression, and the result is a genuine modern outcome of the humour of Haydn. Mr. Dannreuther is to be congratulated on his performance of a very difficult task. It may be remarked in connection with these concerts that the instrumental extracts from Wagner's operas "Die Meistersinger" and

"Tristan und Isolde" produced a notably increased impression, probably due to the fact that many of the audience heard these operas at Drury Lane in the summer.

The only recent novelty at the Popular Concerts has been Dvorak's quartet for pianoforte and strings in D major (op. 23), given on the 20th, which we cannot regard as an important composition or one likely to increase its author's reputation. It is in three movements, of which the first is the longest and most original. The slow movement is an air of distinctly Bohemian character, with variations which struck us on a fresh hearing as badly laid out for the instruments. The finale is somewhat trivial. We do not think this work can compare with the same composer's Sextett in A, either in matter or treatment.

We must not forget to mention a really magnificent performance of Brahms's pianoforte quintet (op. 34) on the 18th. The vigour, passion, and purity of tone which Madame Norman Neruda displayed in the scherzo was beyond all praise, and showed her to be quite as able to deal with the more modern school of music as with that of her favourite Haydn. We wish she would take up some of the less frequently performed quintets of Beethoven and Schubert.

EASTERN MUSIC IN LONDON.

A band of Javanese musicians have been performing in London; and their performance, though apparently rude and inexplicable, met with less attention than it deserved, it having been worthy of hearing, if only as an example of the possibility—which we Western people seem generally to be ignorant of—that music may be made in a scale of which the intervals are entirely different to those into which we divide the octave ourselves. One only of the critics or reporters who noticed this entertainment in the daily papers, so far as our observation extends, saw the significance of this exhibition. This writer says, "A first impression is that the instruments are imperfectly tuned—precisely the idea our own music conveys to Orientals accustomed to quarter-tones. After a while, however, this wears off, and then the piquancy of the effect and its power of acute expression begin to be perceived." The writer refers also to "the sometimes polyphonic structure of the music, short inferior phrases being now and then associated, by no means harshly, with the superior theme." As for the harmonic laws observed—if any such crystallisation of harmonic custom exist—their study would be interesting, since the effects to which they lead are so beyond a doubt. Referable to no rule of our own art, those effects by their systematic recurrence point clearly to a rule somewhere, and, though strange, convey an idea that Western music does not embrace every possible good. The whole subject of Eastern music in its various applications is one that should receive more attention than seems now given to it.

The musical system of the Javanese is traditional; they have no notation. Observations of the players in England have resulted in the following approximate statement of the scale of one of the chief instruments:—A C rather sharp; a D rather flat; a good F; a flat F sharp; something between G to G sharp; A flat, and a note between a very sharp A flat and B. We observe a project for circulating in India a version of the air of

"God save the Queen" adapted to Indian musical systems. These having, like the Javanese, entirely different intervals to those of our scale, we are curious to know what will become of the air in the hands of the musicians who are said to have undertaken its conversion.

The new Sacred Harmonic Society has been fairly re-established, under circumstances which may entitle it to succeed to the prestige of the parent society, the choir being substantially formed out of its former constituents. Mr. Chas. Hallé is to be the conductor; and amongst other points in connection with this choice it may be noted as fortunate that Mr. Hallé is not a composer of oratorios. A chain which fettered the old society will thus not exist for this. Gounod's "Redemption" will be given at an early concert. The rehearsals of the choir are being held at Neumeyer Hall.

The Shunammite. A sacred cantata for soli voices, chorus, and orchestra, by GEORGE GARRETT, Mus. Doc., M.A. (Novello, Ewer & Co.)

The Passions. An ode for music by William Collins, set to music for soli, chorus, and orchestra, by ALICE MARY SMITH (Mrs. Meadows White). (Novello, Ewer & Co.)

Of these two works the first named is much the more important. Dr. Garrett is well known as one of the best living writers of church music, and his cantata is, as we might expect, well written and interesting. Moreover, there is no feeling of effort about it, no conscious straining after originality. The composer evidently knows what he can do, and has done it thoroughly well. The weak point of the music seems to us to be, that it is essentially church music, in fact a long series of very good anthems, excellent for performance in sections in a cathedral, but wanting the variety and imagination necessary for a work to be given as a whole in the concert room. To choirmasters in search of anthems it can be strongly recommended.

Of Miss Smith's setting of Collins' ode we cannot speak so favourably. It is correctly and fluently written, but has no originality or force and leaves no definite impression on the hearer. It might be found useful by choral classes who require something easy, effective, and short: it was probably composed with some such idea. The best number seems to us to be the chorus "Jealousy", but this is strongly tinged with reminiscences of Mendelssohn.

Drama.

The characteristic little lyric by Mr. Tennyson printed on the tastefully designed card which serves as a programme for his new play at the Globe Theatre, will live in the memory of his admirers long after "The Promise of May" has faded away into the oblivion which is the fate of dramatic failures. Judged from the standpoint of suitability for the stage, the Laureate's prose play is almost ludicrous in its crudeness; characters appear and vanish merely to get the author out of a difficulty, and they are worked out by the schoolboy method, of long speeches, and overheard soliloquies. However deficient "The Cup" was in stagecraft, its characters and plot were worked out by action rather than words, but in "The Promise of

May" the story is nearly all told and not acted. As a literary effort it affords many points for reflection. The dialogue is clever and full of poetic imagery, but is more fit for embodiment in a philosophical essay and pretty verses than for the mouths of actors and actresses. The acting alone averted a complete and immediate failure. The scenery and all the accessories are carefully considered and elaborated with a skill worthy of a better subject.

A cordial welcome has deservedly been given to Messrs. Jones and Herman's new drama "The Silver King." In this work melodrama has risen from the degradation to which sensationalism had dragged it, and stands on its own merits. We have here a healthy English story by English authors, full of interest, with pathos and comedy judiciously intermingled, told concisely with a clearness which never loses sight of the main subject, the whole inculcating and emphasising an already enunciated good moral. The plot is developed with great invention, and the minor parts, both serious and comic, are fitted in so naturally as not only to give light and shadow but to materially assist in working out the story. The tone throughout is sound, for although there is plenty of stirring incident there is no sensationalism. Railway accidents are only heard of, not seen; and mines are alluded to as a source of wealth, not brought on to the stage for the exhibition of colliery explosions. The dialogue is very neat, but not polished up beyond the bounds of probability. The idea worked upon is that of Tennyson's lines, that "Men may rise on stepping stones of their dead selves to nobler things." This is realized in the life of a man escaping from the consequences of a murder, which even he himself believes he has committed whilst maddened by drink, jealousy, and ruin. The acting is quite on a level with the writing. Mr. Wilson Barrett of course plays the hero and plays it well: it is much the best thing he has done in London. His speech describing his dream evinces real tragic power together with neat and artistic elocution. A clever touch was the covering with a table cloth the staring dead face of the man he fancies he has slain. Miss Eastlake worthily seconds Mr. Barrett's efforts, and her acting in this piece is as great an advance on her playing in "Romany Rye" as this drama is an improvement on Mr. Sims's piece. Mr. Willard as the villain has a part most unconventional, and does full justice to its capabilities. He gives a wonderful picture of the pistol-firing burglar, who is also an accomplished man received into society and living like a gentleman. A robbery committed by a man in full evening dress anxious to get his work over, so as to be present at a party given by a duchess, is a very original notion. Mr. Geo. Barrett as an old and faithful servant is excellent, and all the minor parts are paid especial attention to. Amongst these the acting of Miss Clitherew, as the little girl of the unfortunate couple, calls for special remark. This is no case of infant phenomenon, repeating words with parrot-like glibness and moving with automaton-like precision, but a real impersonation evidently felt and effectively carried out. She acts with her head, eyes, arms, all moving intelligently and gracefully, teaching a lesson to many adults. There are two remarkable changes in the scenery. In the first, the outside of an inn is resolved into an interior of the same; and in the second and more remarkable case, a room carpeted and handsomely furnished with

sofas, chairs, cabinets, &c., divides, vanishes at the side, and displays a winter landscape with a sectional view of a cottage, which slowly glides from the back of the stage to the centre. By these clever mechanical contrivances, two consecutive set scenes can be displayed. All the scenery is carefully painted, and a country lane by Mr. W. Beverley on a roller cloth is a charming bit of landscape.

The French fashion of collaboration seems gaining ground amongst English authors, Messrs. Read and Pettitt at the Adelphi bring the latest addition to these partnerships. By producing their play so soon after the new piece at the Princess's, they unavoidably run the risk of comparison, and when "Love and Money" is compared with "The Silver King" the result is in favour of the latter. Yet the Adelphi drama is not without its merits. The authors have a good story to tell, and on the whole tell it fairly. The great scene of the coal mine explosion is a piece of sensationalism which could well be dispensed with, if only for the sake of getting rid of the horribly sulphurous atmosphere which fills the theatre for the rest of the evening. This scene, although depended on as a main factor of success, is in many respects unsatisfactory. When Ben Burnley lets in the water to inundate the mine, the rising of the flood in the working is a very clumsy bit of stage carpentry, whilst the mathematical precision with which a square hole is knocked out by the rescuers is absurd. The prologue is by far the strongest portion of the play, and a good situation closes the end of the first act. The climax is reached at the coal mine scene, and the last act suffers in consequence. The piece bears evidence of Mr. Pettitt's inventive skill, and enables Mr. Charles Read to trot out in public one or two favourite hobbies and to give vent to some unconventional philosophic remarks in his peculiarly direct Saxon English. The acting is the weak point. Miss Roselle of course plays well and firmly; anyone who has seen her in the second act of "Caste" knows her powers, and she exerts them to the utmost, but Mr. Clynds is not the man to play William Hope, a part admirably suited to Mr. Henry Neville. He is very good in the opening scenes, but when he is imprisoned in the mine the style is ranting and undignified. It is doubtful if so much power of loud speech would remain with a man after eight days' imprisonment in a coal mine, and shouts alternated with the conventional whisper are certainly not artistic methods of depicting despair. The company is evidently a "scratch" one, and with one or two exceptions its constituents both in dress and acting resemble the traditional members of the old Adelphi staff. The comedy element is obtained by the squabbles of a pair of very silly lovers whose presence tends but slightly to elucidate the plot, and who have nothing in themselves to recommend them.

The character of Solomon Protheroe enables Mr. Toole to add another cabinet picture to his long list of creations, but Mr. Pinero's play itself is scarcely likely to increase its author's reputation. "Boys and Girls" is decidedly childish in places, and lacks the brightness of dialogue, clever grasp of characterization, and neatness of construction which have hitherto marked the author's plays.

The Strand Theatre after its rebuilding and enlargement from the designs by Mr. C. J. Phipps has reopened for the winter season. Both in appearance and com-

fort there is a great gain. The decorations are tasteful, the old gold plush with which the stalls are covered contrasted with the blue of the walls and the deep red hangings is daring in design, but the result is satisfactory.

Mr. Godfrey's clever comedy "The Parvenu" is again being performed at the Court Theatre. The opening trifle, a novelty from the pen of Mr. Julian Sturgis, called "Picking up the Pieces", is a dialogue of the "Happy Pair" stamp, but in consequence of its want of incident, reads better than it acts.

At some of the recent morning performances at the Gaiety there has been played a very amusing satire on the ultra-sensationalism of the day, "More than Ever" by Mr. Arthur Mathieson. The leading feature is a man kangaroo, suggested by Mr. Conquest's character: the plot is such as might have been evolved in a nightmare, after a heavy supper, celebrating the conclusion of a round of visits to all the London theatres, and the result is intensely funny.

The Cabman's Story, and other Readings, by R. Henry (London: Samuel French), is a little work containing a variety of readings in prose and verse which will be very useful for those engaged in assisting at winter entertainments. The subjects and styles are so diversified as to give a very good and effective selection to anyone desirous of doing something new.

The Art Trades.

CAUTION.

TURNBULL'S PACKETS

OF

DRAWING BOARDS & TINTED CARD BOARDS

In consequence of the worthless imitations of these manufactures which are now being offered, Messrs. TURNBULL are compelled to advise their friends that all packets of their manufacture bear the name, J. L. & J. TURNBULL, (ESTABLISHED 1760,) without which none are genuine.

To be had of all the leading Artists' Colourmen and Stationers.

MORE CHRISTMAS CARDS.

We have received from the ARTISTIC STATIONERY COMPANY specimens of their Christmas cards consisting chiefly of designs printed direct from the etched plates of G. Cruikshank junr., and a satisfactory result is obtained by printing these on white satin. Of the semi-humorous subjects on tinted card the two coaching scenes of "Old Times 1828" and "Our Times 1882" present a well thought out contrast perhaps only equalled by the Christmas cards published a few years back and those which it is now our pleasant duty to review. The etched cards in this series are inclosed in cases consisting of mottled brown board with unobtrusive ornamentation in gold, the effect of which is both unique and harmonious. Most of the examples in chromo-lithography published by the company are quaint in fancy, but the figures strike us as unnecessarily French in costume and pose. In addition to the cards issued we have a well printed set of envelopes and note paper etched with English landscape subjects by E. Law, and another of Shakespearian quotations humorously treated. These elegant conceits should form a welcome addition to those households whose aim it is to attain taste in articles of every day use.

MESSRS. EYRE & SPOTTISWOODE send us well executed cards of considerable variety. Among the floral designs may be especially mentioned those of J. Dundas, Miss

Steel, E. Maurice, and Miss M. Story. Personally we object to the juxtaposition of life-sized flowers and landscape vignettes in one card, as in examples designed by Messrs. Maurice and Dundas, and cannot say that the Surprise series are satisfactory as an ensemble. In the figure subjects, though there is good work, we cannot help fancying that Sir F. Leighton and Mr. Poynter will scarcely feel flattered by the imitation of their styles in some of the cards. More satisfactory, however, are two designs of English girls in Alpine scenery by Mr. Donkin, though we find the simple figures of rustic children by Miss Linnie Watt most to our taste. The whole collection has been issued under the direction of Mr. W. G. Wallis.

If any doubt as to the practical value of the recent Christmas card competitions should cross one's mind, an inspection of the chromo-lithographic productions of these fancies by Messrs. S. HILDESHEIMER & Co. would be a complete reply. Seldom has it been our lot to inspect so varied a collection with feelings of such pleasure and general satisfaction. The subjects, varying from the conventional clown and policeman (noticeable for its feebleness) to the most carefully executed photographs of English scenery, are in most cases well chosen. Taking as a starting point the prize designs by Miss Linnie Watt of children, we notice especially the natural pose and all absence of the effect of the recent blind following of the Kate Greenaway affectation. The three landscape scenes with figures of country children by the side of water are the best of their kind we have seen. From Miss C. Paterson we have three charming figures of little girls, and the careful manner in which these have been translated, especially in the flesh tints, does great credit to the printer, Mr. W. Hagelberg, of Berlin. Of the prize designs by Miss E. A. Lemann we cannot speak so favourably. One of the most chaste sets is the group of butterflies from the brush of Mrs. E. Whymper. In these we have those graceful insects ingeniously associated with a background of grass and flowers and landscapes in circular panels. As examples of refreshingly quiet humour we may instance the designs of monkeys by B. B. Lawrance. Among the novelties are the "Rare Old China" set, the colouring of which is rich and realistic, and the "Four Elements." The latter series consists of four cameo female figures emblematical of Earth, Air, Fire, and Water, embossed in relief against a dark blue background with the allegorical accessories in gold and colours, the whole effect of which is most happy and original. There are good floral cards many of which represent growing plants, though the occasional addition of palettes or fancy slippers does not add to their artistic value. The effect of these printed on satin is exceptionally mellow. We recommend the publishers however to avoid, as we mentioned before, the combination of a flower foreground with landscape vignettes. In conclusion we draw our readers' attention to Mr. Payne Jennings's photographs, got up in an elegant case, of Thames scenery, which, could they have been issued on a larger scale, would be still more acceptable. The etchings by W. W. Ball of views of the Thames are interesting, and will form a welcome addition to the album of many a dilettante.

IMPROVED PROCESS OF ETCHING GLASS.

An appreciable extension of the means of artistically ornamenting glass surfaces has been made by Dr. W. Grüne, of Berlin. Using for the etching functions the familiar

fluoric acid, he has initiated the employment of a resisting or partly resisting material in powder. The powdered materials allow the acid to flow between the particles, thus leaving a series of minute spots or holes between each particle, caused by the acid directly getting at the minute uncovered portions of the glass and acting less completely, or not at all, on the portions covered by the resist. The result is a dead or matted surface where the powder has been applied. The pattern may be bright and incised while the groundwork is dead and intaglio; or the pattern may be in intaglio and the groundwork bright and incised. A published description says:—

If the resisting substances are powdered when placed upon the surface of the glass with very finely divided metal copal, or other substances resisting the action of the acid for a longer time, and are allowed to dry on after breaking them with the acid, a more or less matted result is obtained. The corrosive action being very quickly performed, those parts of the pattern required to be bright need not be covered by any resists whatever. Only feebly resisting substances being required which would be useless for the ordinary method of procedure, all the well-known methods of drawing with a brush, pen, stylus, &c., can be employed. The inventor also takes advantage of thin and thick resists, using sometimes fine and coarse materials for powdering, obtaining thereby a matted appearance of different density or grain. In a drawing one can, therefore, obtain different and variegated shading by the simple use of various materials on one and the same surface.

The process is twofold; first, the operation by which a matted pattern or drawing is put upon the glass; secondly, the process by which a bright pattern may be reserved upon the glass, the groundwork being matted.

For the process, the drawing is put upon the object either by hand, transfer, or direct printing, with almost any oil or varnish mixed with a little colour to render it visible. It is then powdered by means of a brush or a tuft of cotton wool, or in other suitable manner, with pulverised metal copal or similar substances. What is known commercially as "bronze powder" is considered suitable for the purpose. After having dried, it is dipped into fluoric acid, or this may also be put on with a brush, if desirable. After a few seconds the powder begins to shale off. The glass is then washed in water. The greasy printing colour comes off in the course of the process.

The second process is on this wise:—Either paint, draw, or print the pattern in a material resisting fluoric acid, such materials being well known. When dry, oil over the whole surface by means of an ordinary printer's composition roller, with a greasy printing colour or oil varnish; then powder, treat with acid, and wash, as described in the first process. Remove the resist pattern either with an alkaline solution, benzene, alcohol, or like solvent. Instead of applying the acid as a bath or by a brush, it may be applied in the form of fine spray.

A "Fine Arts Insurance Company, Limited" has been formed, to insure works of art against fire. The capital is £1,000,000 in £5 shares. Among first subscribers are C. Wentworth Wass, of Upper Norwood; W. M. Thompson, fine art publisher, Chelsea; and J. E. Collins, artist. The directors include Lord Robert Montague, T. O. Barlow, R.A., and E. J. Poynter, R.A.

True lovers of art as distinguished from the mass of those who have lately been compelled by fashion to bow at her altars, will be well repaid for a visit to the establishment of Mr. Wm. Watt, of Grafton-st., Gower-st. The furniture there shown is hardly, from the nature of

it, for the million. It is not machine-made and cheap, produced, to meet a demand, by the ton; nor is it, like too much of the work of this real revival, a mere careful reproduction of old designs of Chippendale, Adams, or Sheraton. It is all of modern design, and adapted to modern uses. Two rooms are shown in which the furniture is entirely from the designs of Mr. F. W. Godwin, F.S.A. These are very original and very tasteful, and the workmanship in all cases is excellent. A large cabinet decorated by Mr. Whistler's hand may here be seen. Mr. Watt, together with Mr. Godwin, has a good claim to be considered the originator of the great revival in the domestic arts which, with all allowances for its vagaries, is an established fact. He has never departed from the standard he set before himself at the first, and his shop has unique and peculiar interest whilst we begin to complain in other places of sameness in the designs to be met, and of poverty and scamping in the workmanship.

Art Abroad.

PARIS NOTES.

(From our Correspondent.)

The *châsse* of Potentin, which was stowed away during the war, is now placed in the *Salle d'Apollon* of the Louvre. It is of the twelfth century, and was found in an abbey on the banks of the Rhine. It is of wood, covered with plaques of silver gilt, and ornamented with *cloisonné* enamel and precious stones uncut. On each side are the twelve apostles in high relief under canopies, and at one end is the saint, in the dress of a soldier, covered with a coat of mail and accompanied by two acolytes. It is in perfect preservation.

Another panorama! M. Olivier Pichet is now in Egypt making sketches for a grand picture of the battle of Tel-el-Kebir, and is said to have had sittings from the Duke of Connaught, Sir Garnet Wolseley and all the staff.

A son of Selim Pacha has become a pupil of Gérôme; an event in the annuals of Mehomedanism.

M. Gautherin's marble group, *Le Paradis Perdu*, has been placed in the principal alley of the *Parc Monceaux*.

The group on the *Arc de Triomphe* is the subject of much discussion, and does not seem quite satisfactory in form. The four horses which draw the car seem not to be spread enough over the space at the top of the arch; it would look better if those on each side (the outside ones) turned more outwards. Again the effect of the arms of *La République* look at a distance as if she were holding them *akimbo*, like a *dame de la Halle*; the flag too is not high enough. But taking it as a whole, it is a vast improvement, and with some small modifications may be made a splendid addition to the arch.

Apropos of the *Musée de Sculpture Comparée*, I would call attention to the wonderful manner in which the texture of the stone is reproduced—even the dust and dirt. Thus, the tone of the plaster of the cast of the doorway of Autun differs entirely from that at Chartres. To all intents and purposes the casts are perfect facsimiles of the original, which those of South Kensington certainly are not.

Mr. T. A. Ashburnham Chirol draws the attention of travellers to a new museum of surpassing interest and beauty at Milan—the *Museo Poldi* in the *Via*

Giardino. Here, he says, is a treasury of works of art in various forms—pictures, carved furniture, tapestry, armour, glass, bronzes, &c.; and in the truthful words of the official account of the museum, "whichever class of objects one examines one finds there nothing which does not possess great value for the intrinsic merit of the work, or for the antiquity or rarity of the objects." Among the one hundred and ninety-five choice pictures of great Italian painters—especially of the school of Leonardo—is Luini's celebrated picture of the *Betrothal of St Catherine*, from the *Litta* collection.

Richard Wagner is reported to be at work on a new literary production.

Mr. W. W. Story, the American sculptor, has been commissioned to execute a statue of Chief Justice Marshall, to be placed at Washington. The subscription was initiated fifty years ago.

The Russian painter Vereschagin has gone to India to make sketches of landscape and costume.

The Austro-Hungarian Government has sanctioned the creation of an Academy of Fine Arts at Buda-Pesth.

In the burning of the Exhibition Palace in Sydney has been destroyed Mr. Ford Madox Brown's celebrated picture of "Chaucer Reading his Poems at the Court of Edward III." This was one of Mr. Madox Brown's earliest works, and perhaps the first prominent example of what was afterwards called *Pre-Raphaelitism*. Rossetti's face is that of the principal figure: in fact the head of the Chaucer is believed to be the only really good portrait of Mr. Rossetti that was ever taken.

Art Literature.

ROSSETTI ON PAINTING, AND PRE-RAPHAELITISM.

In *Recollections of Dante Gabriel Rossetti* by Mr. T. Hall Caine, we find evidence that this esteemed but peculiar painter had a great deal more common-sense than might appear from what is being written about him by one or two critics, who are striving to constitute him, or rather building up out of his memory, what they term "one of the most interesting personalities of the age." We have indeed ourselves reason, at first hand, for believing that before the use of opiates had induced morbidity, Rossetti had a robust contempt for some of the sentimentalisms which were being written and talked about him, and had no idea of posing as an "interesting personality." In Mr. Caine's book is a record of the author's first conversation with the artist, as follows: it no doubt presents the painter in a true light:—

I asked if his work usually took much out of him in physical energy. "Not my painting, certainly", he replied, "though in early years it tormented me more than enough. Now I paint by a set of unwritten but clearly defined rules, which I could teach to any man as systematically as you could teach arithmetic; indeed, quite recently I sat all day for that very purpose with Shields, who is not so great a colourist as he is a draughtsman: he is a great draughtsman—none better now living, unless it is Leighton or Sir Noel Paton." "Still", I said, "there's usually a good deal in a picture of yours beside what you can do by rule." "Fundamental conception, no doubt, but beyond that not much. In painting, after all, there is in the less important details something of the craft of a superior carpenter, and the part of a picture that is not mechanical is often trivial enough. I don't wonder, now", he added, with a suspicion of a twinkle in the eye, "if you imagine that one comes down

here in a fine frenzy every morning to daub canvas?" "I certainly imagine", I replied, "that a superior carpenter would find it hard to paint another 'Dante's Dream', which some people consider the best example yet seen of the English school." "That is friendly nonsense", rejoined my frank host, "there is now no English school whatever." "Well", I said, "if you deny the name to others who lay more claim to it, will you not at least allow it to the three or four painters who started with you in life?" "Not at all, unless it is to Brown, and he's more French than English; Hunt and Jones have no more claim to the name than I have. As for all the prattle about pre-Raphaelitism, I confess to you I am weary of it, and long have been. Why should we go on talking about the visionary vanities of half a dozen boys? We've all grown out of them, I hope, by now." I remarked that the pre-Raphaelite movement was no doubt a serious one at the beginning. "What you call the movement was serious enough, but the banding together under that title was all a joke. We had at that time a phenomenal antipathy to the Academy, and in sheer love of being outlawed signed our pictures with the well-known initials."

We learn from Mr. Caine's volume (of which Mr. Elliot Stock is the publisher) that Rossetti collected bric-à-brac and blue china less for love of the things hunted for than for excitement, that he made no secret of his habit of pharmaceutical dram-drinking, and that he uniformly shrank from being set down as a poet of "aestheticism." In fact, unhappily morbid as he was, from the influence of the ultimately fatal chloral, he had a robustness of character which prevented his accepting unreasoning admiration without secret contempt. The tone of the volume is in every way healthy, and its publication will go far, we think, to prevent the threatened construction of an ideal Rossetti for unwholesome and indiscriminate worship.

OMNITONALITY.

In *Franz Liszt, Artist and Man*, a translation from the German of L. Ramann, by Miss E. COWDERY, (W. H. Allen and Co.), is an account of the influence upon Liszt of a certain idea expressed by the critic Fétis in a lecture delivered at Paris in 1832,—an anticipated advent of "ordre omnitonique." It is also recognized, in this biography, how greatly the ideas and compositions of Berlioz acted upon the Hungarian composer and pianist, contributing to form in him that style of composition which in the present day is so courageously set before London once a year by Liszt's pupil, Mr. Walter Bache. Nor is the matter without its bearing upon the Wagner movement. It is, indeed, surprising that the style of this master has not been generally associated, in critical parlance, with the term invented by Fétis, "ordre omnitonique", in English, "omniteny", or "omnitality." The following is the extract from Miss Cowdery's work; a translation made, apparently, without a knowledge of the technical terms of music, and thus, in places, open to emendation:—

Berlioz, of all his contemporaries, the most powerfully excited Liszt's spirit. A savant in music, Franz Josef Fétis, who, by hypotheses which he set up concerning future developments of harmonious progress and connection,* afforded great aid to the yet theoretically unproved boldness of the new combinations, also gave incentive to Liszt, and is to be named next to Berlioz, but rather in the sphere of theory than of practice. Fétis gave lec-

tures in Paris, in the winter of 1832, on the philosophy of music, at which, as he relates in the "Revue Musicale Belge", Liszt was present. In these lectures he had spoken of the future of musical art in reference to tone and harmony, and expressed the opinion that "the final aim of both these must consist in an increase approximation of all tones and of all keys, and consequently also of all harmonious progress." Till then this had not been customary; the harmonious direction in question he designated by the words, *ordre omnitonique*. Fétis says further, that this idea struck Liszt very much, and became an imperishable truth in his mind. Fétis's hypothesis was an obscure, casual idea, of too great worth to be forgotten, but too vague to appear immediately useful in practice, and yet, again, too much in accordance with the feeling of the time not to be felt as a truth by progressive spirits. Liszt was sensible of this. He said to himself that an omniteny* was reserved for later generations, but that it would be madness to attempt to realize it for the present, that one could only go forward step by step, and so art would attain its aim and gradual development. The thought of omniteny, however, remained firmly planted within him. On it the conviction, so important for the musical art of recent times, was essentially founded, that "Whatever springs immediately from a feeling moving within the limits of 'the beautiful and the lofty, and corresponds to it in expression, is allowable and justified; that all belonging to this spontaneity—although more prestage than knowledge in the artist—has an aim towards which it strives at all times, and in each generation, until gradually the system of harmony arrives where the boundaries which separate Diatonics, Chromatics, and Enharmonics fall, and the *ordre omnitonique* is reached, whereby each sphere of feeling will find its corresponding colour of tone."

The hypothesis set up by Fétis of the *ordre omnitonique* became thus, as he himself says, gradually an imperishable conviction in Liszt's mind, and was of great influence on his productions.

Mr. Rennell Rodd, a gentleman who has a new volume of poems in the press, has notified us all, through the literary papers, that he desires to disclaim "any connexion with the æsthetic school". It seems that the publisher of his former volume put the leaves into a binding which astonished and amused his friends more than the author cared for.

Correspondence.

"STATISTICS RELATING TO SCHOOLS OF ART."

To the EDITOR of *The Artist*.

Sir,—A foolscap circular with the above heading has been sent to the committees of schools of art by a few young men who are being trained for art masters at the National Art Training School, South Kensington. They evidently think it a grievance that certain men who have had above ten times their experience should have been chosen as "head masters of large and important schools" although they have only the certificate the department demands, forgetting they may have three times the qualifications in other ways, and that if the department required more certificates these men might be quite capable of obtaining them.

They try to show that those men who have the most

* Sic: probably the phrase should be "harmonic progression and modulation." And so elsewhere.

* Omniteny!

certificates obtain the best results, but any person who will take the trouble to examine the blue book for himself, and not trust to having them analysed for him, will soon see that this is a great fallacy; that the success of an art master is not in proportion to the certificates he holds, and that the statistics embodied in this circular, with the intervening notes, are so placed that they give a false impression. At the same time I by no means wish to depreciate the value of the department certificates.

If these young men could not obtain the appointments of course everybody must be very sorry for them, but does it not show rather a mean spirit to try their best to injure those who did? They say that "the department has stated" certain things: I should like to know where I can find their authority. It is to be hoped the department will take some measures to prevent such papers being sent out from the head quarters, leading many persons to consider they are of an official or semi-official character.

Yours truly,
FAIR PLAY.

To the EDITOR of *The Artist*.

SIR,—A circular has been forwarded to the committees of "Schools of Art" which has evidently been compiled by some of the students in training, who were disappointed in obtaining some recent appointments to the masterships of schools of art, and (as they happen to have two or more 3rd grade certificates) with a view to make out that the results of National Competitions are in direct proportion to the number of 3rd grade certificates held by the head master of each school.

I need scarcely remark that anyone who enquires into all the returns of the South Kensington Department will find that the impression intended to be given is totally at variance with the real facts. The circular does not, for obvious reasons, enter into the results of the elementary stages, which are really the most important branches of all schools of art.

As some action is likely to be taken in the matter, it is desirable that all who may have seen the circular will suspend their judgment until a proper reply, giving the full statistics, &c., can be given.

I am, Sir, yours truly,
Nov. 23rd, 1882. AN ART MASTER.

[We have received other communications on this matter. The circular in question is got up in official style, and at the end appears the superscription "National Art Training School, South Kensington, July 1882." No names are attached, and it would be difficult, we think, to acquit the compilers of a desire to give the impression of the document possessing a quasi-official character. This is not fair fighting. Otherwise, we do not know that there is any reason why the art students should not circularize, and the art masters reply, if so disposed. Committees of art schools should certainly hear both sides. ED. ARTIST.]

PIRACY AND THE PRINTSELLERS' ASSOCIATION.

To the EDITOR of *The Artist*.

DEAR SIR,—The City is just now flooded with photographs of copyright pictures taken from the engravings. We have frained for customers recently large photographs of "Rorke's Drift," "The Roll Call," "Winter Quarters," and "Puss in Boots"; most of Millais's engraved works, Dore's of course, and some scores of other recent popular subjects. What with auctions of

so-called "proofs," and this wholesale importation which finds customers in every business office for the German Hebrew vendors, the business of the genuine printseller is almost ruined. West End publishers may laugh at this, but for us in other districts it is no laughing matter. The "Printsellers' Association" stands by and does nothing. Is there no law of copyright that can touch any part of this evil? Of course there is. But one thing we have found out, and that is that there is no one to put it in force.

I trust that at the next association meeting in January the matter will be wisely discussed, and the poor City printsellers protected.

Yours respectfully,
B. H. S.

ART AND PROSELYTISM IN ROME.

To the EDITOR of *The Artist*.

SIR,—In reference to "the Ladies' Art College" in Rome, I must say that, seeing the serious mischief done to religion (I speak advisably) by the crowd of amateur missionaries that have of late years overrun that city of art, it is not a matter for congratulation to see a new effort of proselytism put forward under the name of artistic training. That art will be the gainer by this latest effort is doubtful; while there can be no doubt that faith, truth, and common honesty will hardly be strong among those who are being bribed by teaching, amusement, and possibly other means, to leave the creed of their fathers. The mere lover of art will think, as Barry thought, that the art of Italy has been the inspired work of the religion of Italy; the mere observer of common events will only see another "mission" added to those that, attracting by ambitious or more sordid considerations, have always been closely followed by the Nemesis of infidelity. In the name of religious liberty, the very air of Rome has of late years been poisoned with a foreign and insular bigotry. Now it appears that art is to be used as a mission advertisement. The kindly ladies who are unconsciously sapping away all belief from the Italians, might fairly be expected to return home and teach a few first principles to the benighted folk in their own "black country."

Faithfully yours,
31, Nelson-st., Dublin. GEO. NOBLE PLUNKETT.

COUNTY SOCIETIES OF ARTISTS.

To the EDITOR of *The Artist*.

SIR,—It has occurred to me that every county in England should have its society of artists and hold one or more exhibitions each year. I am sure that such societies would do an immense amount of good in advancing art and bringing forward artistic talent.

The qualifications for membership to be:—1. The artist to be a native of the county. 2. The artist to be a permanent resident in the county. 3. All members to be bonâ fide English artists, not amateurs.

A delegate from each county could meet in London to draw up a code of rules, and to arrange other matters in connection with the foundation and management of the societies. Each society could be managed by a chairman and committee, who would be elected annually by the members.

I do not wish to trespass on your space, but I shall be

glad if you can find room for my suggestion in your valuable paper.

Yours obediently,
HOPE.

AN ILLUSTRATED CATALOGUE BY THE LINNELLS.

To the Editor of *The Artist*.

Sir,—In view of the Linnell exhibition shortly to be held at the Royal Academy, it may interest some of your readers to know that more than thirty years ago Mr. Linnell and his sons James and William illustrated a catalogue of the National Gallery. The book was published by Messrs. Geo. Bell & Son, of Covent Garden, and although scarce I believe may still be obtained. It contains fifty woodcuts of the principal pictures, and is interesting as foreshadowing the present elaborate illustrated catalogues so much in vogue.

Yours faithfully,
1, Monkwell-street, E.C. R. W. DUNNETT.

MODERN COSTUME :

A MORRIS TO THE RESCUE!

To the Editor of *The Artist*.

Sir,—Those who say you have no concern with dress may be disregarded. Probably they belong to that large class who always repel an unfamiliar idea, whatever its reasonableness. After a while they will see clear. If art has been brought, with the best results, to bear upon paper hanging and upholstery, why not upon dress?

A programme is requisite, and a leader. Let men begin: women are inaccessible to reason, but will follow example. Why should not Mr. Morris, who has re-created the other domestic fine arts amongst us, take up this one also? I only pray, with many others, that he may.

Yours briefly,
24th Novr., 1882. MICHAEL MINIMUS.

"Peripatetic" sends us a plea for the retention of the Wellington statue on the arch. Surely (he remarks) no one can deny that in its present position it has a grand and solemn effect in harmony with the arch, and only wanting, for completeness, support on either side. As the sun is setting behind Knightsbridge there must be many who have been impressed with the solemn grandeur of the statue standing out like a silhouette cut on a golden background. "Peripatetic" feels certain that wherever the statue is placed, it will never look so grand, so noble and full of dignity as it does in its present position.

Miscellaneous.

The Nottingham galleries of Messrs. Shepherd Bros. are just now given up to an exhibition of an interesting character, including examples by such prominent artists as Dawson, Laslett Pott, Sydney Cooper, Vernon, &c.

William B. C. Fyfe, the painter to whose unexpected death at a comparatively early age reference was made recently in the obituary column of the *Artist*, had but recently completed the two pictures now hung at the Nottingham Museum when the summons came. "Hide and Seek" represents a lady hiding from a bright fair-haired child in the recess of a folding screen. It is a graceful conception vigorously treated, the painting of the lady's black satin dress being especially noticeable. "A Fisher Girl," though a much smaller picture, would, apart from its present enhanced interest, command

attention. The pose of the figure is admirable, and there is a fresh healthful look about the maiden refreshing to look upon. It strikes one at first sight as being, what in truth it is, the work of an accomplished painter.

An engraving of "Hide and Seek" was given as a supplement to the "Illustrated London News" a week or two ago.

Court parties have visited the performance of "The Promise of May", and "Love and Money" during the past month; also "The Overland Route" and "Much Ado about Nothing".

We copy the following advertisement from a provincial journal:—"Wanted, as a model for the Devil, an old man. Must be very ugly and have a large mouth. None others need apply (at once) to Harry Hems, sculptor."

Corpus Christi College, Oxford, has paid Mr. A. W. Hunt, the landscape painter, the compliment of electing him to an honorary fellowship. Mr. Hunt was formerly a Fellow. Among the other honorary fellows of Corpus are Mr. Ruskin.

Some dwellers in Bedford-park who admire their houses have co-operated to produce a chromo-lithographic "album" depicting some of the villas and buildings. The artists who have helped are Messrs. B. F. Berry, J. C. Dollman, E. Hargitt, F. Hamilton Jackson, J. Nash, H. M. Paget, T. M. Rorke, M. Trautschold, and Erat Harrison. Has not Bedford park been glorified more than enough?

A printer has seldom committed a more cruel misprint than in the last number of an esteemed artistic contemporary, where we read of a "dry paint etching." We barely rescued ourselves from the same misfortune last month.

The reason that æsthetes so admire the stork is that he can stand for hours on one leg and look as though he didn't know anything and didn't want to.—*American Paper*.

The Manchester Literary Club has issued a circular advocating, as a memorial to John Leech, the purchase, for distribution to the public galleries in Manchester and other large towns, of the collection of Leech's drawings which remains in the hands of the artist's sisters. The proposal has the support, amongst others, of Mr. Ruskin, Sir F. Leighton, Mr. John Tenniel, Mr. Frith, Mr. Boehm, and Mr. Henry Irving.

Mr. Millais's "Pomona" has been bought by Mr. Neck, of the Avenue-road, for £2,500.

The Editor of the New York "Art Amateur" announces that, for the protection of Americans abroad, who are often shamelessly swindled in their purchases of paintings and other objects of art, he has made an arrangement with experts in London, who for a small fee, will pronounce on the genuineness of any articles submitted to them.

The "Ironmonger" tells its readers that there is a mania prevailing in the trade for tile ornamentation, and stoves with tiles inlaid, and kitcheners with tile coverings are much sought after. Oscar Wild-ism (it adds) appears to have penetrated into the prosaic regions of cast iron, in the form of a new fire-stove called the "Patience", after the play of that name. Prominent in the ornamentation of course are the lily and sunflower. Are not the ironmongers rather behind in their ideas? The lily and sunflower can hardly last much longer: they are fast becoming bores. This trade is certainly not conspicuous for original thought.

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PIGMENTS.—Mr. H. C. Standage's papers on Artists' Pigments appeared in the numbers of the *Artist* from October, 1880, to April, 1881, inclusive. The seven numbers post free 3s. 9d. Send stamps or P.O.O. to WILLIAM REEVES, 185, Fleet-st.

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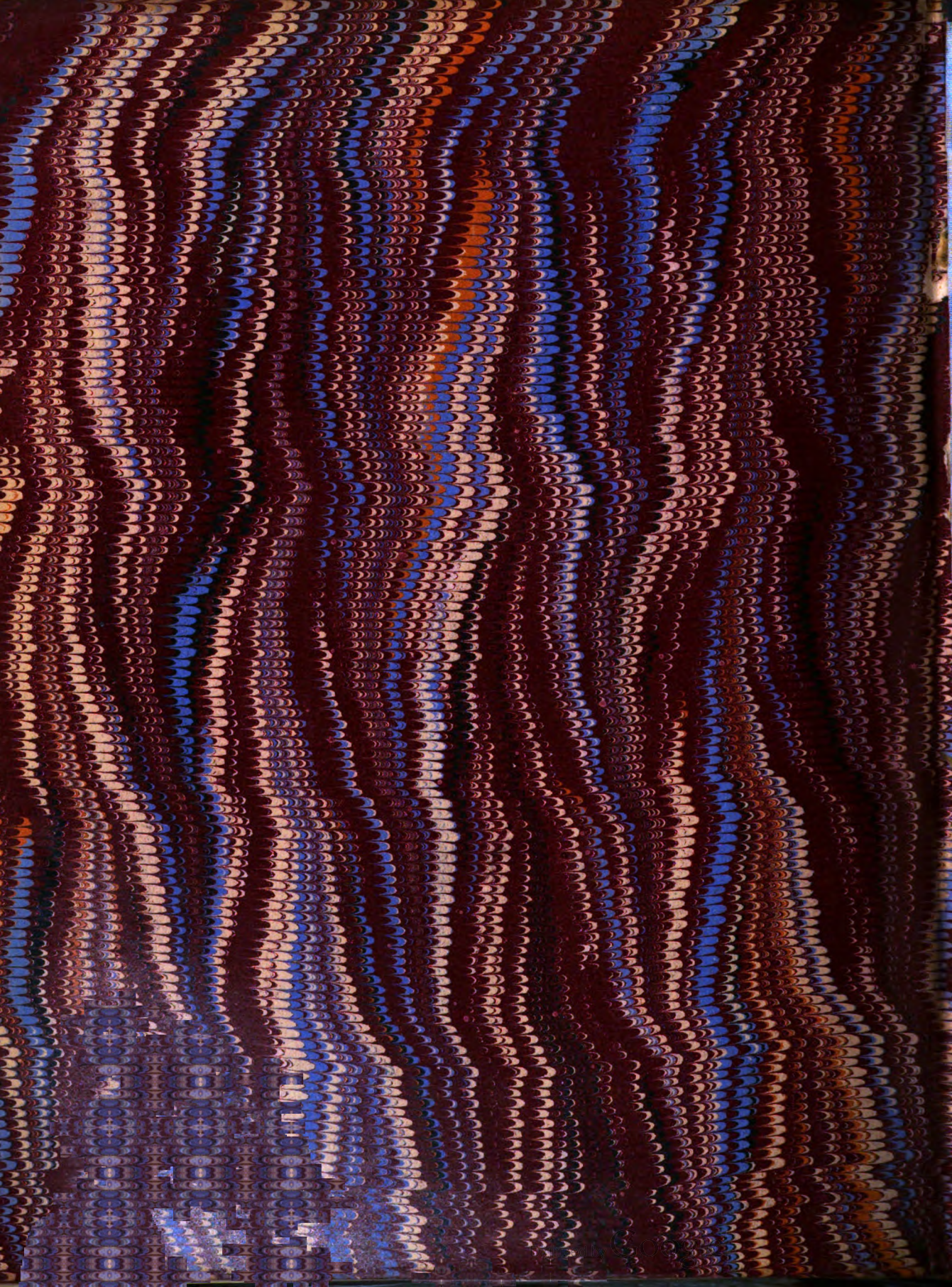
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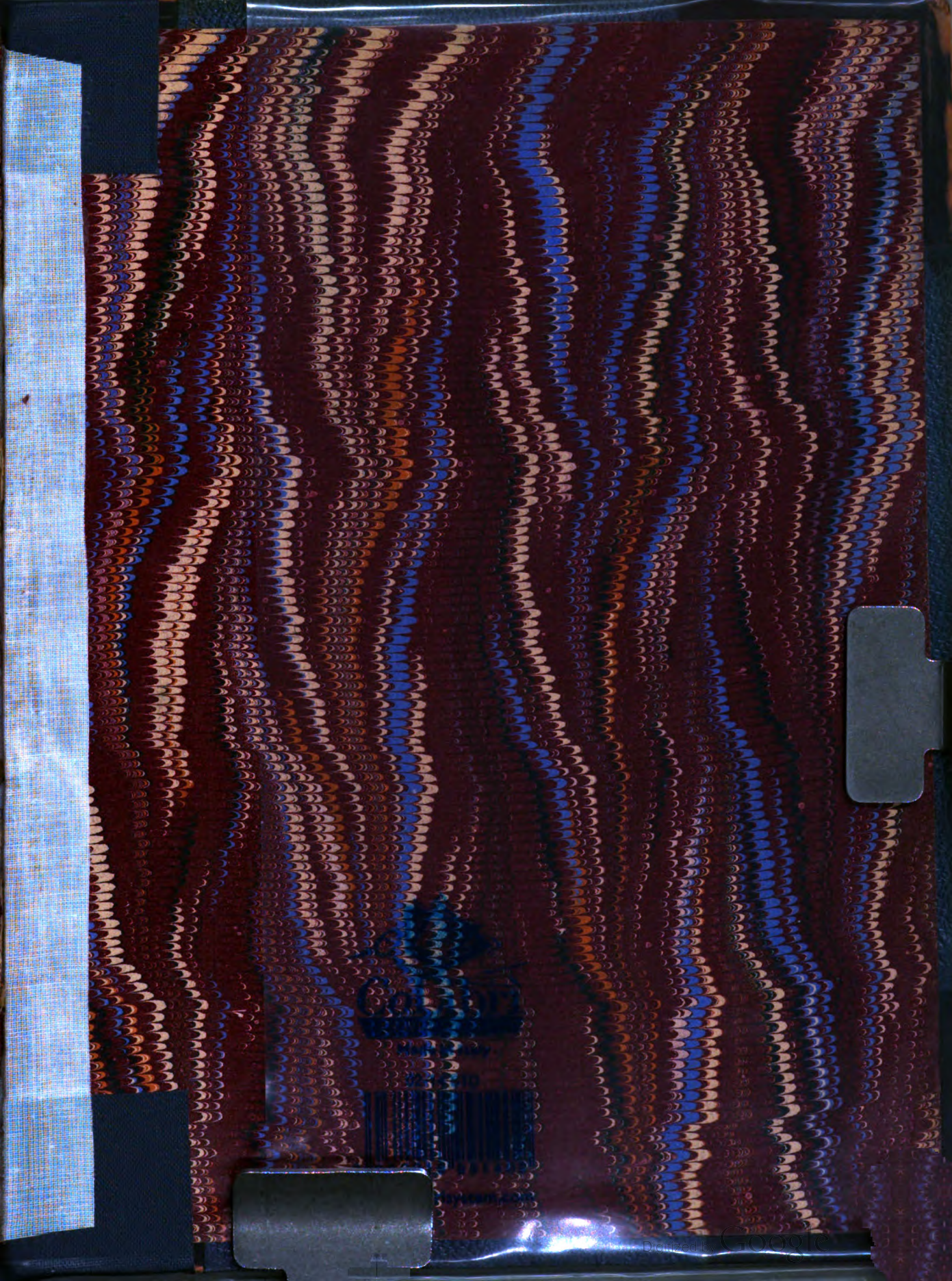
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Printed by WILLIAM JOHN PERRY of 22, Currier-street, London, E.C., and published by WILLIAM REEVES at 185, Fleet-street, London, E.C. Supplied (to order) by any newsagent; Subscription for a year (to any address in the world), 7s.; the current or any back number by post, 7d. Registered for transmission Abroad.

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